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BART-San Francisco Airport Extension Project  
Draft Environmental Impact Report/  
Supplemental Environmental Impact Statement

[1995]

A ~~HISTORIC~~ RESOURCES EVALUATION REPORT  
OF SEVEN COLMA CEMETERIES,  
COLMA, CALIFORNIA

By  
Laurence H. Shoup and Mark Brack  
  
with  
Nancy Fee and Bruno Giberti

*Prepared for:*  
SF BART/SamTrans  
Ogden Environmental and Energy Services

*Prepared by:*  
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June 1994

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## **1. SUMMARY OF FINDINGS**

This Historic Resources Evaluation Report (HRER) focuses on the evaluation of seven cemeteries located in the town of Colma, California, along the Area of Potential Effect (APE) for the BART-San Francisco Airport Extension Project. Library research and historic architectural fieldwork were conducted during the summer and fall of 1993. All seven of the cemeteries located within part of the APE date to the years 1886-1901 and key sections of each were therefore recorded as part of this work. Five of the seven appear to qualify for the National Register of Historic Places as four districts. These are the Italian, Home of Peace/Hills of Eternity, Cypress Lawn, and Holy Cross Cemetery Districts.

## **2. PROJECT DESCRIPTION**

The BART-San Francisco International Airport Extension Project runs south from the Colma Station (under construction as this is written in October 1993) to San Francisco International Airport (Figures 1 and 2). The project will serve the cities of Colma, South San Francisco, San Bruno and Millbrae as well as the airport itself. The APE for this project therefore includes portions of the above named cities along an old Southern Pacific right-of-way in the northern sector and mainly along this right-of-way and existing streets in the southern sector. This study is one of a number of technical studies which collectively assess the environmental impacts of alternative alignments and design options for this facility.

The present study is a Historic Resources Evaluation Report focusing on seven historic cemeteries through which the planned BART-San Francisco Airport Extension Project passes. This kind of a technical document is used to record and evaluate potentially important historic resources of this type. Such studies are required by the Advisory Council on Historic Preservation regulations (36 CFR 800) for implementing Section 106 of the National Historic Preservation Act. These regulations require federal agencies to consider the potential effects of proposed projects on historic properties. Section 106 studies provide the information and analysis needed to satisfy these legal requirements.

The cemeteries covered in this study are located in the Town of Colma. In this sector of the project, there is only one horizontal alignment alternative and two basic design options--retained cut and subway. The retained cut will consist of a sunken trough averaging about 20 feet deep running along the right-of-way. A two to three foot tall retaining wall and a fence will stand on the sides of this trough. Shrubs will be planted along the wall/fence for aesthetic effect. Therefore, a person standing across Mission Road/El Camino Real from the right-of-way would not



be able to see the trains which will run inside the retained cut. Under the subway option, the train would run completely underground, with no visual surface manifestations except during construction, when cut-and-cover construction techniques would be employed. Of these two options, the worst case scenario for this segment of the project alignment, from the point of view of cultural resources, is the retained cut option. This design option has the potential to substantially impact the seven historic cemeteries lying along the BART right-of-way. Neither this option nor the subway option would, however, impact cultural resources (buildings and additional cemeteries) west of the very wide Mission Road/El Camino Real. The APE for this report is, therefore, drawn along the center line of Mission Road/El Camino Real in the Colma section of the project area where the right-of-way lies east of Mission Road/El Camino Real (Figure 3).

### 3. RESEARCH METHODS

The methods of study for this project consist of both archival research and historical architectural field survey. Historical research focused on developing the contextual framework needed to understand the Colma Cemetery Complex as a whole, as well as uncovering details about the development of the seven cemeteries which lie within the project APE. Research was undertaken at the following locations:

- California State Library and California State Railroad Museum Library, Sacramento.
- Bancroft, Environmental Design and Map Libraries, University of California, Berkeley.
- San Mateo County Historical Association Library, San Mateo.
- San Mateo County Government Center (Recorders and Assessors Offices), Redwood City.
- Public Library, Historical Society and Museum, South San Francisco.
- Daly City Historical Society, Daly City.

Key historic inventory lists were inspected, including the National Register of Historic Places; California Inventory of Historic Resources; Historic Resources Inventory, Town of Colma; and the Historic Resources Inventory of South San Francisco.

In addition, discussion about cemetery history and other aspects of the project was conducted with:

Christopher Castagnola and Ida Luchessi - Italian Cemetery  
Christine O. Stinson - Holy Cross Cemetery



Charlie Gerrans - Salem Memorial Park  
James Gregoire - Native Son Florist  
James E. McKeown, James Wong, and Michael Sevanevik - Cypress Lawn Memorial Park  
Judith A. Edmonson and Jose Reyez - Home of Peace Cemetery  
Naomi Tilsen - Hills of Eternity Memorial Park  
Hans Kreutzberg - State Historic Preservation Office  
Meyer Kaplan - Eternal Home Cemetery  
Kathleen Kay - History Room, South San Francisco Public Library  
Marian Holmes - San Mateo County Historical Association

Historic architectural methods consisted of using a combination of aerial photography (a July 1946 photograph was used), archival research and field survey to identify and locate all historic (over 50 years old) habitable or utilitarian structures within each cemetery. These were recorded, then photographed and evaluated for their potential contribution to their respective districts. In addition, for each cemetery a representative sample of mausoleums and gravemarkers was also selected in order to give an impression of the range and quality of the cemetery art to be found there. Each feature selected was also photographed, described and recorded. Each was also given approximate or exact dates based on archival research, stylistic analysis, use of material, construction techniques or visual character. Due to the fact that there are hundreds of thousands of burials in these seven cemeteries, it is impossible to photograph and record in depth all the significant and interesting cemetery art and architecture which exists in these seven cemeteries. We are confident, however, that the large number of monuments which we recorded and included in this report, will clearly indicate the wealth of cultural resources present in these cemeteries and indicate why we believe five of these cemeteries appear to qualify for the National Register of Historic Places as four districts.

The data for the historical overview and inventory forms was researched by Mark L. Brack, Laurence H. Shoup, Nancy Fee and Bruno Giberti from July to November 1993.

Laurence H. Shoup wrote the historical overview during September, October, and November 1993. He holds a Ph.D. in United States History and has 13 years experience in California history and cultural resources management. Mark L. Brack was in charge of the architectural descriptions and evaluations of these cemeteries. He is a Ph.D. candidate in Architectural History at the University of California, Berkeley. He conducted research for the architectural evaluations between July and November of 1993 and supervised the team of architectural historians who completed the work during September, October and November. Other members of this team were Bruno Giberti, a Ph.D. candidate in Architectural History at the University of California Berkeley, and Nancy Fee, Ph.D. candidate in Art History at Columbia University.



## 4. HISTORIC OVERVIEW

### 4.1 INTRODUCTION: THE RISE OF SAN FRANCISCO

The story of the Colma cemeteries begins with two of the most pivotal events of California history, which occurred within a few weeks of each other in January-February 1848. The discovery of gold by James W. Marshall in the mill race of Sutter's sawmill on the South Fork of the American River in the Sierra Nevada foothills and the signing of the Treaty of Guadalupe Hidalgo, which ceded California to the United States, would have a dramatic effect throughout the state and nation. The discovery of gold especially over the next few years, attracted great numbers of people to California. The takeover of California by the United States resulted in a rapid installation of an entirely new socio-economic, technological, and cultural system in the state. For the Colma cemetery complex, the most important aspect of this swift population expansion and change was the creation of the "mushroom city" of San Francisco. On the eve of the Gold Rush, San Francisco was a modest village with a population only in the hundreds. During the next decade, San Francisco exploded under the impact of the massive influx of miners, gold and the commercial opportunities thereby presented. Maritime and other industries (including iron foundries) also began to be developed during this era, and a variety of industry existed by the 1860s.

Today, there are many large and powerful cities in the western United States. We tend to forget that in the 19th and early 20th centuries there was only one such urban area -- San Francisco. That dominance can be illustrated from a number of perspectives. One is in population -- sheer numbers of people. In 19th-century California, a mostly rural society, San Francisco was the megalopolis (see Table 1).

In 1880 San Francisco was (by population) the ninth ranked city in the United States, the only one of the nation's top fifty cities located in the western one-third of the country. As a population center, San Francisco remained the dominant city in the west until after 1910. San Francisco was not only a mammoth city for its time, it was a city with a very heterogeneous population, a "modern Babel." The elite, made-up of merchants, silver kings, railroad barons, financiers and real estate tycoons, were mainly white, American-born and Protestant. The working class, however, was mainly "ethnic" in the sense of having been born abroad or U.S.-born of foreign-born parents. Irish and Germans were by far the most important groups, with English and Canadians, Italians and others also important in 1900 (Issel and Cherny, 1986:56).

Another way to indicate San Francisco's central role as the 19th century metropolis of the West is in economic and social terms. In 1880, for example, San Francisco handled 99 percent of all



TABLE 1  
San Francisco and Rival Cities Populations,  
1852-1910

Year	California Population	San Francisco Population	%	Second Largest California City	%
1852	224,000	35,000	15.6%	Sacramento 7,000 (1850)	
1860	380,000	57,000	15.0%	Sacramento 14,000	3.7%
1870	560,000	149,000	26.6%	Sacramento 16,000	2.9%
1880	865,000	234,000	27.1%	Oakland 35,000	4.0%
1890	1,213,000	299,000	24.6%	Los Angeles 102,000	6.9%
1900	1,485,000	343,000	23.1%	Los Angeles 102,000	6.9%
1910	2,378,000	417,000	17.5%	Los Angeles 319,000	13.4%

(\*Computed from data in Hansen, 1980 and Commonwealth Club of California, 1946.)

merchandise imported into the three Pacific states, 83 percent of all exports and produced 60 percent of all goods manufactured in this region (Cherny and Issel, 1981:20). The City remained the West's primary manufacturing center in the early years of the 20th century. San Francisco's "tributary region" in 1880 included, according to the U.S. Census Office, "the trade of the Pacific Coast as far north as Alaska and south to Panama and... all the country touched by the many railroads centering here" (quoted in Cherny and Issel, 1981:24). These rail lines, together with its well developed harbor and shipping lines, made the City the focal point of western transportation, both interior and coastal, extending across the Pacific to China and Japan. San Francisco was also the financial center of the west, the corporate and bank headquarters and location of the U.S. Mint and Pacific Stock Exchange. It was from this money center that the investment funds and levers of control emanated to the important mines, farms, lumber mills and industrial works throughout the West.



Socially, the City was the headquarters of the rich and powerful, a local upper class with its own taste for luxury, status, and ostentatious living. San Francisco was the only 19th century western city with its own Social Register. In short, economically and socially San Francisco was in a class by itself during the 19th and early 20th centuries.

By contrast, the project corridor and the land later to be developed as cemeteries were inhabited by only a relative handful of people during this entire era. Even the whole of San Mateo County had a population of only 3,214 in 1860, growing to only 10,087 in 1890 (Hornbeck, 1983:94).

Since it lies at the northern tip of a peninsula, surrounded on three sides by a great bay and the vast Pacific Ocean, San Francisco's only land transportation route was to the south, through the project area. Initially, transportation developments were simply a continuation of an older pattern, with the gradual improvement of the Mission Road/El Camino Real route, which dated back to the 18th century, so that it could carry more (and faster) traffic. This traffic included stagecoaches and wagons as well as people on foot or horseback.

The improvement of roads, including the late 1850s construction of the San Bruno toll road along the Bay between San Francisco and San Bruno as a rival to the older route though the project area, was only the beginning. Gold Rush transportation, consisting of mule trains and ferry boats, dispatch riders and stagecoaches, could not satisfy the needs of a rapidly growing and industrializing state. For this, a real transportation revolution, one which would put the vast power of the new industrial technology at the disposal of California's people and developmental needs, was required. This revolution involved connecting the state with the rest of the United States through a railroad network, eventually established by the Central Pacific-Southern Pacific political economic interest group, the "Big Four" and their allies. This group, more than any other, became the dominant one in the state politically, economically, and geographically.

During the 19th century, the Central Pacific-Southern Pacific organization helped mold the state more than any single entity. During this era, population growth and settlement were greatly influenced, positively and negatively, by the railroad and its vast power.

The initial development of a railroad line through the project area along approximately the same route which is now proposed for the BART-San Francisco Airport Extension Project was not, however, a Southern Pacific Railroad effort. Called the San Francisco and San Jose Railroad, it was organized in 1860 by a group of San Francisco capitalists (the Central Pacific-Southern Pacific group



was originally Sacramento based). This San Francisco-based organization was able to successfully get the county governments of San Francisco, Santa Clara and San Mateo to contribute a total of \$600,000 (they could only raise less than half this amount in private subscription) (Dillon, 1984:178-179). Although the Central Pacific-Southern Pacific Railroad was later built with federal land grants and subsidies, the San Francisco and San Jose Railroad had only county government help.

Construction work on the line began in May 1861 out of five work camps. Three of these were in one relatively difficult section in the vicinity of the cemeteries, which traversed the western and southern slopes of San Bruno Mountain. Pick and shovel construction continued for over two years, but by the fall of 1863, the line was into Santa Clara County and the necessary rails, locomotive and cars had been imported from the East (Dillon, 1984:180-181). Regular train service linking San Francisco (SF) and San Jose (SJ) began in January 1864 (Hynding, 1982:63). A year and a half later, the pioneer railroad (the second completed in California) saw the first heavy locomotive built in the west. This was the California, completed in mid-1865 by the Union Iron Works of San Francisco. Operating on the SF and SJ line, this locomotive soon equaled the west-of-the-Rockies speed record of 67 miles an hour (Dillon, 1984:188-190). The SF and SJ was, within a few years, absorbed by the growing giant that was the Southern Pacific Railroad and the "Big Four" (Stanford, Huntington, Crocker and Hopkins), who were so powerful in late 19th century California. The result was that the railroad line through the project area, the central transportation asset of the region, became part of a regional and national transportation complex.

The role of San Francisco as the transportation, industrial, commercial, demographic and financial center of the west during the second half of the 19th century was the key background factor required for a large necropolis (cemetery complex) to be developed. Due to the fact that San Francisco was for its time a giant city located on a peninsula with limited land area, meant that as San Francisco expanded, areas set aside for cemeteries during earlier years would become candidates for other uses. By 1880, a shortage of land was already felt by some in the City. In that year, the desire to remove the old cemeteries was already manifesting itself. The cry "remove the cemeteries" was apparently first raised by the owners of residential property near these cemeteries, although real estate developers may have also been involved. Most mid 19th century cemeteries, including most of San Francisco's, lacked perpetual-care arrangements and did not have adequate upkeep. The cemeteries gradually deteriorated and became havens for some of the disruptive and lawless elements of 19th century San Francisco society (Procter, 1958:2). In any case, the acreage involved was substantial and therefore very desirable, and political pressure in the form of laws and



regulations by the Board of Supervisors increased. Cemeteries began closing. As early as 1892, a report stated that:

A few years ago, the supervisors passed a law closing the Jewish Cemetery on Eighteenth Street, also the Old Mission Cemetery on Dolores Street. They undoubtedly will in the near future close the cemeteries lying west of the city, and people will be obliged to seek burial ground in San Mateo County... (The Resources of California, 1892:13).

Thus, by the 1880s it was already "in the air" that a new place would have to be found to bury San Francisco's dead.

#### **4.2 THE LAST GREAT NECESSITY**

The fact that a place for corpses from San Francisco had to be found at all was the result of basic facts about human beings and American society. Human beings are unique among Earth's creatures in their awareness of the inevitable end to all individual life and in the creation of various rituals to accompany the disposal of the dead. These rituals both reflect and help shape social values and are important in the study of culture. Cemeteries can therefore be seen as collective representations of deeply held beliefs. Anthropologists, archaeologists, architects, historians and other social scientists have made elaborate studies of burial practices, cremations, grave markers and cemeteries. As one philosopher on the topic remarked:

Of all monuments, tombs are those that present perhaps the broadest subject for the study of the archaeologist, historian, artist, even philosopher. Civilizations at every step of the ladder have manifested the nature of their beliefs in another life by the way in which they have treated the dead (Jackson and Vergara, 1989:3).

Burial, the primary practice of treating corpses in the United States, has resulted in the development of approximately 150,000 cemeteries in this country (Jackson and Vergara, 189:4). There is great diversity among these cemeteries, both in size and type, but in general terms, at least four categories can be isolated. In order to adequately understand the seven Colma cemeteries under study in this report, these categories and their evolution over time need to be understood.

##### **4.2.1 Traditional Early American Cemeteries**

Early burial places in America were initially in unorganized isolated places or on the family farm. The grave was simply marked by the local people with whatever was available and in accordance with the skills they possessed. Later, churchyard burial grounds were established. This was in line with European



tradition, in which people were buried under or near the church and therefore closer to heaven (Sloane, 1991:17). Such graveyards were generally small and ornamentation of the graves was minimal. A few bushes and trees were usually the only plantings. Grave markers were carved on local stones shaped in the form of a small stele. Death heads, skulls and crossbones, and similar imagery gradually gave way over time to softer iconography such as the willow, urns and soul effigies (winged representation of a soul ascending to heaven). Racial segregation was the norm in such cemeteries, and the poor were buried in publicly-owned potter's fields (Sloane, 1991:21-25).

This early history resulted in the development of the most common type of cemetery. This type, found nationwide, is dominated by stone records, such as individual headstones, small family monuments and statues. In this type of cemetery utility is of primary concern. Graves are close together, and often arranged in rows, the development of the surrounding natural landscape is minimal, the roads tend to be straight and rectangular in shape, and community buildings and monuments are few in number. Such cemeteries are owned and operated by ethnic or religious groups, public authorities or private associations. This type of cemetery is more traditional and working class.

#### **4.2.2 The Rural Cemetery Movement and its Evolution**

In the 1830s, a new and different type of cemetery developed in Massachusetts. The initial form of this style was called the rural cemetery, which later developed into the lawn-park, and most recently into the memorial park type of cemetery. While each of these three forms is distinctive, it is clear that they all have a common origin and are related to each other. While the rural and lawn-park type of cemeteries were principally by and for the rich, the memorial park, while coming out of this tradition, represents a kind of burial place more accessible to the mass of Americans. These cemetery forms had their origins in the fact that as cities grew and became increasingly crowded, the graveyards which had long served the community began to be seen as problems. At the same time, economic development meant that the land occupied by graveyards was valuable, and the prosperity of the higher classes of society meant that new land for burial grounds could be purchased elsewhere. An additional factor was the fear of disease and the role that corpses could play in spreading it (Sloane, 1991: 34-38). Finally, by the 1830s the industrial revolution was advanced enough in some places (such as urban Massachusetts) to crystallize a reaction against the commercialism, rapid pace, corruption, squalor, heterogeneity, overcrowding and machine-like life of the industrial city.

Upper class leaders decided that cemeteries were best removed from the city and located in rural or suburban pastoral settings. The privatizing tendencies of capitalist development were already well



under way by the 1830s, and the role of church and state were declining as "laissez faire" and private control became dominant. This put the family and prominent male family members in charge of the landscape of the dead. These men believed in private initiative and they were acutely aware of their higher class positions and roles in the community. They saw themselves as leaders and wanted to lead their community into a new world of stability, homogeneity, common values, and beauty, the opposite of the reality of early industrialization in the cities of the eastern United States. Their love of the natural world was reflective of the romanticism of the time and was also a reaction against the crowded built environment of urban areas. Therefore, the cemeteries they created were located in the countryside, and were based on a naturalistic design with preservation of the natural landscape (wilderness, hills, streams, lakes, valleys) with winding access roads following existing terrain. They did not want reminders of the geometry of the city. The stress was on this natural beauty and the picturesque, with the new monuments honoring the dead developed as works of art. The field of landscape architecture had its beginning in the United States by combining the elements inherent in the rural cemetery, such as horticulture, gardening, and monuments to the departed. They rejected the view of the graveyard as a gloomy, lonely and depressing place. The "perpetual care" funding concept became part of the overall picture by providing the money to combine the rural cemetery ideal and its landscape design concepts with management by full-time paid professional staff. Perpetual care funds became an endowment for each cemetery's upkeep developed through a surcharge on every burial. In this way, the class structure of the living was replicated in the land of the dead, with cemetery neighborhoods increasingly along the lines of wealth, power, status, and prestige. For the poor, a simple, even unmarked grave had to do. For the common citizen, an ordinary grave or a place in a public mausoleum was adequate. For the rich, an ornate private mausoleum, a kind of a penthouse or mansion for the wealthy dead, was necessary.

Mount Auburn Cemetery, founded in 1831 near Boston, was the prototype of the rural cemetery of the United States. It set the tone for the establishment of similar cemeteries all over the nation and combined the functions of a public park, arboretum, garden and historical museum. In an era without large public spaces near cities, it encouraged the desire for such facilities even while it served to satisfy some of that desire.

The rural cemetery movement began to evolve as soon as the first such cemeteries were developed. The third type of cemetery--the lawn-park---then came into being and became dominant during the late 19th century. This type of cemetery was created by the entrepreneur who wanted a streamlined landscape, open and park-like, less cluttered (no lot fences between individual plots), and with less vegetation. Scientific planning, regularity and formality as well as naturalism were the watchwords. The unity



and beauty of the whole meant that lot holders had to follow the overall plan laid down by the landscape architect, supervisor, and entrepreneur. At the same time, business decisions became much more a part of cemetery development and this growing commercialism stressed both aesthetics, the beauty and artistic nature of the park-cemetery, and profits (Sloane, 1991). The increased wealth of the later industrial period financed a wave of family mausoleums, often with stained glass windows. Community mausoleums for collective burials were added later after criticisms were made of the elitism inherent in expensive family mausoleums. Finally the columbarium, holding remains of the cremated, was also added during this era, and represented an even more radical rejection of the traditional cemetery. Cremation was rare in the United States. As late as 1920, only one percent of this nation's dead was being cremated. The number of early columbaria present in some of the Colma cemeteries indicates that a more advanced attitude existed on this issue here in the Bay Area of California.

The lawn-park cemetery reflected new trends in mid and late 19th century American society. The rise of science and technology and the professionalization of elite sectors of the work force increased the secularization of society which had been ongoing for many decades. This, in turn, seriously impacted people's sentimental vision of an afterlife in heaven and provoked a much greater fear of death. At the same time, the hospital and improved sanitation and medical care increasingly distanced people from death. The family, then, tended to give way to the undertaker, the funeral home, and the cemetery superintendent and staff in the care of the dead. The distancing of many upper class and professional level Americans from death meant that the favored cemetery style was less dramatic and more park like to avoid reminders of death (Sloane, 1991).

The most recent modification of the rural cemetery theme has been the memorial park, first established at Forest Lawn in Los Angeles early in the 20th century. Here the tendencies inherent in the rural cemetery idea are taken towards their logical extreme. Three aspects of the memorial park are central and make it distinctive. First, strict hierarchical control from the top by professional managers was implemented in order to control the cemetery landscape and assure its appearance and efficiency. Individual monuments had to be flush to the ground and free of knick knacks both to assure uniformity and ease in mowing the lawn, which is the main natural feature. Second, the banishment of an emphasis on death, its interdiction in order to preserve the happiness of the living, was a main theme. Public monuments of statuary stressing joyfully religious themes (for example, Baby Jesus, Virgin Mary), the patriotic community (George Washington, the Republic), and the common artistic heritage (such as copies of Michelangelo's works) were used to evoke the values which the owners of the park wanted to stress. This made this type of cemetery as much a kind of an outdoor museum as a memorial park,



and visitors were encouraged to have an educational and enjoyable visit as an adjunct to the sales effort. No notes of sadness, melancholy, or reminders of death were allowed. Even the evergreen trees planted reflected this; trees whose leaves fall during winter were avoided since they might remind people of death. Finally, as a memorial park, nature was mainly a passive backdrop to artistic memorials which stressed the community of the dead instead of the individual or family. People are buried together with those with whom they had some cultural or religious affinity in life (Sloane, 1991).

#### **4.2.3 Conclusion**

Cemeteries tell us about our culture both present and past. While much diversity exists, making generalizations difficult, it can be said that cemeteries have been characterized by a trend towards authority and control by those in charge of the dead and by a loss of tradition. The rural cemetery idea has had wide, although not overwhelming, influence. Some ethnic groups have, in particular, resisted. As cemetery expert Matthew P. Brazill complained in 1912:

Some of the people bring their own customs and prejudices from their native country and it seems morally impossible to get them to conform to improved American ideas of cemetery management (Quoted in Jackson and Vergara, 1989:48)

Despite this resistance, there has been an overall decline in the place of the cemetery in everyday life. Mortality has decreased as a key organizing principle in the United States. Youthfulness is what is celebrated in cheerful American culture. Within this value system, burial places have become necessary nuisances, not central institutions. This is especially clear when contrasted to Mexico, where death is still a common theme in popular culture, or to 19th century America, where the grave was a place to visit frequently for solace and to rekindle powerful memories.

#### **4.3 COLMA AND THE ESTABLISHMENT OF THE SEVEN PROJECT AREA CEMETERIES, 1886-1901**

##### **4.3.1 The Place**

Colma and its vicinity, located at the northern tip of San Mateo County just south of the San Francisco border, is located on the western flank of San Bruno Mountain, part of the South Coast Ranges. Agricultural production is limited by the dry climate and the lack of level terrain. The mild climate is favorable to human occupation, since it rarely freezes or reaches above 90 degrees (F). A characteristic trait of this area is the summer fog, created by the combination of cool ocean currents, sea breezes and



the intense heating of the inland portion of the state. The resulting fog funnels through gaps in the mountains into the area along the Bay, creating breezy conditions and keeping temperatures cool. The Colma area has limited natural resources; its chief value has been its location, as a transportation corridor and accessible rural area close to but outside of the City and County of San Francisco. Always a lightly populated area, it offered what San Francisco needed--rural, scenic space.

#### 4.3.2 The Establishment of the Cemeteries

As San Francisco's cemeteries filled and people began to speak of their removal, religious and secular leaders began to think about new locations for the dead. Colma, a crossroads village, was the logical choice and a number of cemeteries were set up there during the late 19th and early 20th centuries, including seven in the project area.

##### Holy Cross Cemetery, 1886-1887

Since San Francisco's Roman Catholic cemetery was virtually full, Catholic leaders acted first. In the summer of 1886, San Francisco's Catholic Archbishop, Patrick W. Riordan, visited the Colma Valley looking for a good place for a cemetery. He found one on the lower slopes of San Bruno Mountain on the east side of Mission Road and the railroad line, and purchased 179 acres in August 1886. Work laying out the new Holy Cross Cemetery was ongoing during the winter and spring of 1887 and the first interment took place in June 1887 (Seavey, 1992:6; Svanevik and Burgett, 1992:7-8). This Catholic cemetery is the largest in Colma in both acreage (283) and one of the largest in number of burials (well over 300,000). Its key structures are its railroad depot and office building (1902), mausoleum (1921), and receiving chapel (1963).

In terms of its type, Holy Cross is one of the project area cemeteries closest to the rural cemetery style and its successors. Although its layout is mostly rectilinear, separating it from this tradition, it also has some curved roads, a significant amount of grass, trees, and open space, and a wide division between rows of graves. It has both family (private) and public mausoleums. It thus has some of the picturesque and open feeling of the rural cemetery style despite being a religious and not a secular cemetery.

##### Home of Peace, Hills of Eternity, Eternal Home and Salem, 1889-1901

In 1889, Martin Hiller, representing San Francisco's Congregation Emanu-El, purchased a tract of land (91 acres) lying to the north of Holy Cross Cemetery. Parts of this acreage were, over the next twelve years, sold to other Jewish groups for cemetery purposes. By 1901 all four above-named cemeteries had been established. Home of Peace is the largest, oldest and richest (it is also the



oldest Jewish cemetery in the west), followed by Hills of Eternity. Eternal Home and Salem are simpler burial grounds serving mainly poorer people (Nava, 1943:4-5). Of these four cemeteries, Eternal Home and Salem, are also those least influenced by the rural cemetery ideal. Part of the reason was purely economic; the poor cannot afford the large open spaces needed for a picturesque cemetery because land is expensive. Accordingly, these cemeteries are characterized by straight rectilinear roads, graves close together in rows with little open space or trees. Both Home of Peace and Hills of Eternity are, on the other hand, both clearly influenced by the picturesque rural cemetery style. Both are set in a park-like landscape of lawns and mature stands of ornamental trees. Home of Peace also has a small lake and a naturalistic grotto made to look like a mountain cave. Both have handsome family mausoleums and columbaria for cremated remains. The layout of these two cemeteries is also mainly rectilinear with curbs on the roads, but a few curving roads exist as well. Thus both represent a mix of the more traditional European-American graveyard and the newer rural cemetery ideal.

#### Cypress Lawn, 1892

The first non-religious cemetery developed at Colma was Cypress Lawn, originally laid out on a hilly 47-acre plot on the east side of Mission Road/El Camino Real in 1892. Just after the turn of the century, an additional 100 acres were purchased on the west side of the highway. Some additional acreage has also been added in recent years. This cemetery was founded and organized by Hamden H. Noble (1844-1929), who was an upper class leader and member of San Francisco's financial and investment community (Svanevik and Burgett, 1992:15). Noble was evidently a man of thorough habits, and, prior to establishing Cypress Lawn, he spent extensive periods of time traveling throughout the United States visiting important cemeteries and gathering data. He came out of the experience convinced of the value and beauty of the rural cemetery concept, financed by perpetual care endowment (Svanevik and Burgett, 1992:15). Cypress Lawn has been patterned on both of these themes since its founding. In all its characteristics, Cypress Lawn represents the project area cemetery closest to the general rural cemetery theme. Its eastern section most closely represents the lawn-park conception which grew out of the rural cemetery tradition in the late 19th century. This area is located on a hilly section of land, where winding curved roads were installed early as part of the overall landscape design. Large numbers of trees and shrubs along with grass and lakes help create the desired natural effect. Graves and the large number of family mausoleums are irregularly spaced on large lots not usually in rows. Both secular and religious elements are present on the graves.

The western section of Cypress Lawn most closely represents the memorial park conception of the rural cemetery, common during the



20th century. This section is less wooded and more open, with more flat monuments for ease in grass cutting. The Laurel Hill monument, an example of the patriotic theme in the memorial park, is also located on the west side. Graves are often clustered by ethnic group or occupation on this side, and there are few family mausoleums. The overall importance of Cypress Lawn was recently summed up as follows by Kent L. Seavey:

Taken as a whole, Cypress Lawn Memorial Park is a visual history of the American Cemetery movement from the late 19th century to the present. It also represents, in part, the successful effort...to create "one of the greatest landscape Memorial Works of Art anywhere to be found" (Seavey, 1992:28).

The key buildings and art works at Cypress Lawn include the Noble Chapel (1892-93); original Columbarium (holding the urns of cremated remains) (1895); Mausoleum and Catacombs (about 1915-1924); Administration Building (1918); the unfinished Lakeside Columbarium (1927-1930); 87 private mausoleums; outstanding examples of statuary; and a very large collection of art and stained glass in both the major buildings and some private mausoleums. In addition, the two artistic entrances on the east side of the cemetery announce a special realm, establishing a boundary that distinguishes two worlds, the sacred and profane.

Cypress Lawn probably holds the graves of more outstanding economic, political, intellectual and artistic figures in the history of California and the West than any other cemetery in Colma or elsewhere. A few of the names will offer an idea of the significance of Cypress Lawn in this regard:

**Intellectual, Artistic and Religious Leaders:**

Gertrude Atherton  
Hubert Howe Bancroft  
Alfred Lee Brewer  
Arthur Page Brown  
Arthur Brown Jr.  
Laura H. Crews  
Lewis P. Hobart  
George Kelham  
James King  
William I. Kip  
John McLaren  
William F. Nichols  
Lincoln Steffens

**Economic Leaders:**

Elias J. "Lucky" Baldwin  
John A. Buck  
James Carolan



Henry Cowell  
Charles F. and William H. Crocker  
James De La Montanya  
Charles De Young  
John Dolbeer  
Ansel I. Easton  
Paul I. Fagan  
James C. Flood  
William P. Fuller  
Andrew S. Hallidie  
George, Phoebe Apperson and William Randolph Hearst  
Walter S. Hobart  
John A. Hooper  
Timothy Hopkins  
Charles S. Howard  
William G. Irwin  
William Kohl  
Nicholas Luning  
William Matson  
Daniel T. Murphy  
Herman I. Nager  
Henry M. Newhall  
Hamden H. Noble  
Timothy S. Phelps  
Andrew J. Pope  
William C. Ralston  
William Sharon  
Claus and Rudolph Spreckels  
Lloyd Tevis

**Political Leaders:**

Mayor William Alvord  
Senator David Broderick  
Governor Hiram W. Johnson  
Thomas O. Larkin  
Senator Milton S. Latham  
George T. Marye

**Italian Cemetery, 1899**

In 1858 the Italian-Americans of San Francisco formed a Mutual Benefit Association to help each other. In 1879 the Association established the Italian Cemetery at the western end of California Street in San Francisco. It was reportedly the only Italian Cemetery in the United States at that time (Seavey, 1992:32). By 1898 the Association was ready to follow the lead of others and transfer its cemetery to Colma. The new cemetery was established in 1899 on 37 acres.

Among the seven cemeteries examined as part of this study, the Italian is the one least influenced by the rural cemetery movement. Planned in rectangular fashion with straight, curbed



roads, its graves and monuments are laid out in rows close together. It is reflective of a traditional European cemetery with an emphasis on the stonemason's art, rather than nature. Even the natural features present are controlled, such as carefully pruned trees planted in rows rather than allowed to grow in a more natural fashion. Grass has been planted in this cemetery, indicating that some aspects of the rural ideals have penetrated even here. Overall, the Italian cemetery represents a clinging to old world tradition, a demonstration of the continuing cohesiveness of this immigrant group, as well as a reaffirmation of the stability of their own identity in a nation of change. Its most important historic structures are the Receiving Vault Chapel (1903) and the John F. Fugazi Family Chapel (c. 1915). A recently constructed large mausoleum stands across F Street from the main cemetery. The local Italian-American community sees the Italian Cemetery in Colma as an important source of information about the lives of Italian immigrants (San Francisco Examiner June 20, 1979:C-2).

If these seven cemeteries are viewed in terms of a continuum, the two extremes would therefore be Cypress Lawn, a good example of the rural cemetery ideal, and the Italian, a traditional cemetery little influenced by this ideal. In between would be the remaining five cemeteries with the Holy Cross, Home of Peace and Hills of Eternity Cemeteries clearly influenced by the rural cemetery model, and Eternal Home and Salem less so.

#### **4.4 THE INFLUENCE OF THE CEMETERIES ON COLMA AND VICINITY**

The rapid development of a major necropolis in the vicinity of the small village of Colma had an almost immediate impact on the area. An electric trolley line was built along Mission Road through the project corridor from San Francisco into the Colma area during the 1891-1893 period, providing up-to-date transportation facilities for cemetery visitors (The Western Railroader, December 1948; Hynding, 1982:99). The San Francisco and San Mateo Railway Company, as it was known, created a special ornate railroad car to carry funeral parties to Colma. Called the "Cypress Lawn," it had a special compartment for a casket. When the United Railroads of San Francisco took over the line in 1902 as part of a larger consolidation, more elaborate funeral cars were added. These immaculate 43,000-pound cars with three compartments had luxuriously cushioned seats, carpets, drapes and beautiful woodwork, perfect for the San Franciscan who wanted to go "out in style" (Postel, 1988:38-39; The Western Railroader, December 1948). By late 1903, the line had been pushed on to San Mateo, with stations at Brooksville, Holy Cross, Baden, Tanforan, San Bruno, Millbrae, Burlingame and San Mateo. The completed line and its double tracked roadbed was described as follows in the January, 1904 issue of The Journal of Electricity, Power and Gas:

The ties are redwood, six inches by eight inches by eight feet. They are placed two feet six inches from center to center. The



rail is a seventy-two pound T-rail, on the private right of way. The joints are cast-welded, with an expansion joint every 1000 feet. Each cast-weld weighs 110 pounds. In the town of San Mateo a nine-inch girder rail is used. With the exception of a slight grade in San Mateo the interurban line is practically level. Several views, reproduced from photographs, illustrate typical cuts and fills. Except in San Mateo the entire interurban line is heavily ballasted with crushed rock. Track centers are thirteen feet and the gauge is standard.

Wooden side-pole construction is used on the entire interurban section. The poles carrying high-tension wires are seven inches by seven inches at the top, thirteen inches by thirteen inches at the base, and thirty-five feet long. The other poles are eight inches by eight inches at the top, twelve inches by twelve inches at base, and twenty-five feet long. They are all of redwood, and the portion which extends into the ground was coated with crude oil. They are painted a dark green, with a mixture of linseed oil, yellow ochre and lamp black.

The cross-arms are all made of Oregon pine, those carrying the high-tension-wires being four inches by six inches by five feet, and four inches by six inches by seven feet. The three high-tension wires are arranged in a triangle on one side of the pole, making it possible to add another set if it is desired. One wire is carried on the upper cross-arm and two on the lower. The wire is No. 0 and is triple braided, waterproof. The Locke No. 100 brown porcelain, single petticoat, iron pin insulators are used. The cross-arms carrying the feeder wires are four inches by six inches. Steel pin porcelain insulators are used. There are at present five feeder wires from Millbrae substation, all being 500,000 circular mils. The trolley wire is No. 00 hard-drawn copper. The span wires are five-sixteenths-inch galvanized iron strand wire. The ears are all soldered. The construction work on this line follows the same high standard as that adopted on other parts of the system.

Power is furnished to this line as follows: From the ferries to Thirtieth Street the Bryant Street power house furnishes direct current at 550 volts; from Thirtieth Street to Holy Cross the Geneva Avenue substation supplies the power, and from Holy Cross to San Mateo the Millbrae substation is depended upon (The Journal of Electricity, Power and Gas, January, 1904).

The route through the project area of the "40 line," as it was called, was described as follows in December 1948:

Down the Peninsula the operation was on Mission Street through Daly City thense [sic] on private right of way to Burlingame Avenue in Burlingame. The private right of way just south of Daly City originally was a side of the road affair, but in 1926 the



line was relocated to a center strip between the 101 highway lanes as far as Cypress Lawn. From Cypress Lawn Cemetery to Holy Cross Cemetery the line was on the east side of Mission Road crossing over the highway at Holy Cross and paralleling the Southern Pacific the rest of the way to Burlingame...

Along the cemeteries the 40 line had several connecting street car lines. Originally the Mt. Olivet Cemetery had a private line connecting just North of the S.P. underpass, but this line was later relocated to connect with the 40-line at a point 1/2 mile south where the Mt. Olivet built its own underpass. The original Mt. Olivet line was in City streets, but the line as rebuilt was on private right of way. The Mt. Olivet operated until 1926 as a free car no fares being charged.

At Woodlawn Cemetery there was a branch line which was used for funeral cars, but no regular service is known to have been operated over it. Funeral cars were operated for a number of years over the street railway lines and these cars also ran over the Mt. Olivet and Woodlawn lines. The United Railroads and Market Street Railway had three cars fitted for this service.

At Holy Cross the South San Francisco Railroad and Power Company operated its line along the county road and Grand Avenue to the meat packing plants of South San Francisco. The portion along the county road was abandoned about 1902 and a connection with the 40 line was made at Lepsic Junction at the foot of Grand Avenue. The Market Street Railway operated the line for a number of years and operations were abandoned December 31, 1948 (The Western Railroader, December 1948).

In discussing the end of the old "40 line" in December 1948, it is interesting to note that the author, writing in The Western Railroader, stated that "perhaps a rapid transit line may someday be built" along a variant of the 40 line, adding that:

Plans drawn by traffic engineers from time to time have shown a subway line out Mission Street...via private right of way through Bernal Cut and over the old S.P. line to connect with the 40 line right of way at Holy Cross thense [sic] to Burlingame (The Western Railroader, December 1948).

It should also be noted that the remains of this line, including rails and ties, still lie adjacent to these cemeteries under the center islands of today's El Camino Real.

As a result of a better transportation network and cemetery construction and development, the Colma area underwent an economic boom during the 1890s. In 1889, just as those first cemeteries were being established, Dun's Mercantile Agency Reference Book had only five business listings for the Colma area. These included a blacksmith, a saloon, a general store, a hotel and distillery (Dun and Company, 1889). By 1901, this list had grown



to 28 listings, including ten saloons, four grave monument businesses, three combined hotel/saloon establishments, three blacksmiths and one each of the following: general store, florist, carpenter, butcher, California Fuse Works, painter, notions and shoemaker (Dun and Company, 1901). The full 1901 list is as follows:

**COLMA, San Mateo Co.--5B**  
**Pop. 750--Banking Town San Francisco**

Belli, M. & S.	General Store
Biggio, John	Saloon
Bracken, John	Saloon
California Fuse Works (Inc.)	See San Francisco
Casey & Green	Butchers
Colopy, Geo	Saloon
Conway & Millet	Saloon
Decamille, F.	Restaurant & Saloon
Dineen, B.	Monuments
Donahue & Brennan	Marble & Granite
Dunn, Mrs. B.E.	Dry Goods & Notions
Grallert & Co.	Florists & Nurserymen
Graziani, G.	Shoemaker
Harrison, T.	Blacksmith
Heagerty, J.D.	Saloon
Hohmann, V.J.	Saloon
McGrath, J.J.	Blacksmith
Meehan, J.J.	Hotel & Saloon
Morgana, A.	Grocer & Saloon
Moss & Borla (Holy Cross)	Hotel & Saloon
Mullaney, P.D.	Monuments
Nelson, John	Painter
O'Connor, J.C. (Holy Cross)	Hotel & Saloon
Pierce & Sullivan	Saloon
Pynchon, F.W.	Saloon
Roberts, D.A.	Monuments
Verlinden, A.	Carpenter
Zelinsky, G.	Blacksmith

(Dun and Company, 1901)

#### **4.5 THE BANNING OF SAN FRANCISCO'S CEMETERIES AND TRANSFER TO COLMA**

As the Colma cemeteries developed during the 1890s and turn-of-the-century years, the first wave of state and local legislation was passed regulating the use and very existence of cemeteries in the City and County of San Francisco. This legislation, representing the initial attempt to ban cemeteries within San Francisco proper, was but the first step in what was to become a complex and decades long legal and political struggle over the fate of these graveyards. During the period 1898-1901, both state law and local ordinance banned further burials in San Francisco cemeteries. Legal action by groups who wished to maintain



cemeteries in San Francisco followed, but the state Supreme Court ruled for the City government (Seavey, 1992:6-7; Proctor, 1958:2; Trustees of Laurel Hill Cemetery, 1913). This was followed by the establishment of additional cemeteries in Colma, located outside the project area to the west. Another effect was the accelerated deterioration of the existing cemeteries of San Francisco. They became the haunts of grave robbers, vandals, delinquents, ghouls, tramps, lovers and teenage groups who held "bonfire rallies" prior to school athletic contests at the neglected cemeteries (Proctor, 1958:2-3). This increased the pressure from some nearby residents to have the cemeteries completely removed as "menace to health, eyesores and obstacles to community progress" (Proctor, 1958:4). This in turn led to a counter movement opposing on grounds of religious principle or historical significance any grave removal. The conflict continued into the 1920s when state law, local ordinance and court decisions mandated removal of graves from the Masonic and Odd Fellows cemeteries but not Laurel Hill or Calvary Cemeteries (Proctor, 1958:4). The human remains and monuments in the Masonic and Odd Fellows cemeteries were then removed to Colma, establishing a precedent. The problem of Laurel Hill and Calvary Cemeteries remained. Opposition to removing these two historic places, both filled with San Francisco pioneers, was strong. Eventually however, the Board of Supervisors passed an ordinance, ratified in a close vote by the electorate in November 1937 to force removal of all graves from these two cemeteries as well (Proctor, 1958:6-7; Seavey, 1992:12).

The process of removing remains from San Francisco's cemeteries to Colma was as complex and drawn out as the legal and political struggle which led to the banning of cemeteries in the City. In the case of Hills of Eternity and Home of Peace cemeteries, removal of bodies from their old graveyard located at today's Dolores Park began as early as 1889 and was ongoing during the early 1890s. Thousands of remains were moved during this period and the area was turned into a city park (Edmonson, 1993; Tilsen, 1993).

It took about ten years to move the 35,000 bodies from Laurel Hill to Cypress Lawn and the 55,000 bodies from Calvary to Holy Cross. In the case of Calvary's graves, the majority of the 55,000 were placed in a large burial mound, with no individual markers erected. In many cases families had remains of loved ones transferred to family owned vaults or to private lots in Holy Cross. Similarly, most of the 35,000 Laurel Hill bodies were placed in a five-acre sized burial mound at Cypress Lawn. About 1,000 bodies were privately disinterred from Laurel Hill and moved to private plots, often at Cypress Lawn. In some cases, the monuments over the graves were moved and placed over the new internment location (Proctor, 1958:8).

The long struggle to remove and relocate the monuments and remains of San Francisco's pioneers was a significant event in the City's history. It also represented a rare event in modern United States



history. While removal of cemeteries from desirable areas of a city was common in early U.S. history, during the modern period this was an unusual occurrence. As an executive of the American Cemetery Association expressed it, "we do not know of any other community where cemeteries have been 'banished' from the city. On the contrary, cemeteries are generally considered an integral part of the community" (Seavey, 1992:12).

#### **4.6 THE EVOLUTION OF THE TOWN OF COLMA**

Once cemeteries became the main business of Colma, the place became known as a necropolis or city of the dead. From an early date the Town of Colma was run by the Cemetery Association, which has a representative from each cemetery. It was a unique community with a very small population, no churches, schools or retail stores. Prior to the mid-1920s, the town was unincorporated territory, but due to fears that Daly City (incorporated 1911) might expand and take over Colma, the "City of Lawndale" was incorporated on August 11, 1924 (Seavey, 1992:10; Jensen, 1931:113). The place remained known as Lawndale until November 1941, when due to the existence of another (and older) California town with that name, the name was changed back to Colma (Seavey, 1992:12).

#### **4.7 COLMA AND THE CEMETERIES TODAY**

By 1990 Colma had increased its living population to about 1100, and shopping centers and other retail outlets have appeared. But the numerous cemeteries of the area and their over one million residents are still by far the key business of Colma. The cemeteries continue to expand; Cypress Lawn purchased two additional acres of land in 1992, for example, and revenues and endowment funds are up. Cypress Lawn, the most prestigious of the Colma cemeteries, now has a \$27.6 million endowment for permanent upkeep. In 1992, the Cypress Lawn Cemetery Association, a non-profit corporation, had revenues of over four million dollars in 1992, up from just over three and a half million in 1991. Its current directors include important San Francisco business leaders, men who often have relatives buried at Cypress Lawn (San Francisco Chronicle, May 24, 1993). More generally, the cemeteries all appear to have successfully preserved their character and importance.

### **5. DESCRIPTION OF RESOURCES**

The research and field work conducted as part of this project found and evaluated seven cemeteries within the project APE. These are as follows:



Italian Cemetery  
Eternal Home Cemetery  
Salem Memorial Park  
Home of Peace Cemetery  
Hills of Eternity Memorial Park  
Cypress Lawn Memorial Park  
Holy Cross Cemetery

Of these, all but Eternal Home and Salem appear to qualify for the National Register of Historic Places as part of four separate districts. The reason that there are four and not five districts is due to the fact that Home of Peace and Hills of Eternity logically make up one instead of two districts; they are aesthetically one, are physically adjacent to each other, and are unified by a common history.

Due to the fact that hundreds of thousands of monuments exist in these cemeteries, it is impossible to record them all and produce a comprehensive list of contributing elements at this time. Thus only a sample of significant gravemarkers, as well as all buildings and exceptional landscape features, were recorded. In general, all buildings, gravemarkers, and landscape features dated prior to 1946 are considered to be resources which contribute to each respective district (some exceptions are noted below). The contributing features listed below are representative examples of the resources in each cemetery and illustrate the reasons why each cemetery district qualifies for the National Register.

Within the four districts, a total of 67 contributing and 20 non-contributing features have been recorded. These are as follows:

#### **Italian Cemetery District**

##### **Contributing Features:**

1. Receiving Vault Chapel - 1903
2. Memorial Column - 1872, moved 1936
3. Old Office Building - c. 1910
4. Flower Shop - 1933
5. Gateway - c. 1905
6. Domenico Tringale Tomb - 1921
7. Faggioni-Mori-Stratta Mausoleum - 1929
8. Mausoleum on San Antonion Street - 1920s-1930s
9. Fugazi Mausoleum - 1916

##### **Non-Contributing Features:**

10. Utilitarian Structures - 1930
11. Two recent community mausoleums - 1980s
12. A large community mausoleum - 1987
13. Cemetery Office - c. 1955

#### **Home of Peace/Hills of Eternity Cemetery District**

##### **Contributing Features:**



1. Grotto, ponds and rustic fence - c. 1889
2. Emanu-El Mausoleum - 1935, 1955, 1964
3. Lilienthal Family Mausoleum - c. 1919
4. Napthaly Family Mausoleum - 1910-1911
5. Levi Strauss Family Mausoleum - c. 1893
6. Heller Family Mausoleum - c. 1889-1890
7. Fisher-Sahlein Family Mausoleum - 1902
8. American Monumental Company - c. 1940
9. Horse Barn/Pump House - c. 1900
10. Old Pump House and Reservoir - c. 1910
11. Greenhouses - c. 1933
12. Portals of Eternity - 1933-1934
13. Blackman Memorial - c. late 1880s
14. Simon Cohn Memorial - c. 1889
15. Lewis Brown Family Mausoleum - 1901
16. Golinsky Gravemarker - c. 1892
17. Shilling Mausoleum - c. 1890
18. Henry Sieroty Tomb - c. 1935
19. Kollman Monument Co. - c. 1900
20. Pump House - c. 1910

**Non-Contributing Features:**

21. The Garden Mausoleum - mid-1960s
22. Shed near Horse Barn - c. 1920s
23. Office Building - 1961
24. ACME Memorial Office Building - c. 1975
25. Garden of Eternity - 1960s-1970s

**Cypress Lawn Cemetery District**

**Contributing Features:**

1. Lakeside Columbarium - 1927
2. Noble Chapel and Crematory - 1892-1893
3. Original Columbarium - 1893-1895
4. Cemetery Office Building - 1918, 1934
5. The Catacombs - 1915, 1919-1921, 1924
6. Mission Road Gate - 1892
7. Hillside Boulevard Gate - c. 1900
8. Charles deYoung Memorial - c. 1881
9. Rogers Tomb - 1929
10. Daniel Murphy Mausoleum - c. 1920
11. Thorne Family Monument - c. 1931
12. Charles Crocker Family Mausoleum - 1889-1898
13. Hearst Family Mausoleum - 1896
14. Andersen Monument - c. 1906
15. Valentine Monument - c. 1896
16. Hiram W. Johnson Mausoleum - 1949
17. Tevis Monument - c. 1912
18. Nager Mausoleum - 1912
19. Niebaum Mausoleum - 1908
20. Row of Mausoleums - 1905-1907
21. Claus Spreckels Mausoleum - c. 1910
22. Trolley Shelter - c. 1903



23. Vehicle Barn - c. 1915
24. Clubhouse - c. 1915
25. Baci's Engines and Machine Shop - c. 1910

**Non-Contributing Features:**

26. Corporate Yard
27. Laurel Hill Memorial - 1940-1955

**Holy Cross Cemetery District**

**Contributing Features:**

1. Old Lodge/Office Building - 1902
2. Entrance Gates - 1902
3. Holy Cross Mausoleum - 1921
4. McGuire Mausoleum
5. Kitterman Mausoleum - c. 1892
6. Governor Downey Monument - 1896
7. Fair Family Mausoleum
8. Phelan Mausoleum
9. Priest's Circle - c. 1880s
10. Dunphy-Burnett Mausoleum - c. 1920
11. Caretaker's House - c. 1900
12. Caretaker's House and Reservoirs - c. 1910
13. Native Son Florist - 1935

**Non-Contributing Features:**

14. Interment Chapel - 1964
15. Main Office Building - 1956
- 16-19. Recent Mausoleums - 1956-1985
20. Rest Rooms - c. 1956
21. Post-War Utility Buildings
22. Flower Building

All of the above resources and district boundaries are located in Figures 4-8 in Appendix I. The inventory forms in Appendix II offer detailed discussions of these specific contributing and non-contributing features, including their integrity.

**6. A NATIONAL REGISTER OF HISTORIC PLACES SIGNIFICANCE EVALUATION**

Part 60.4 of Chapter I of Title 36 of the Code of Federal Regulations outlines the criteria for evaluation of properties for possible inclusion in the National Register of Historic Places (NRHP):

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects of State and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and



- a) That are associated with events that have made a significant contribution to the broad patterns of our history; or
- b) That are associated with the lives of persons significant in our past; or
- c) That embody the distinctive characteristics of a type, period, or method of construction, or that possess high artistic value, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- d) That have yielded, or may be likely to yield information important in prehistory or history (36 CFR 60.4).

Cemeteries are not ordinarily considered for listing on the NRHP; therefore, they are considered to be one example of a special grouping of types of properties which must meet additional special requirements before they can qualify. These special requirements are called Criteria Considerations. Criteria Consideration D deals with cemeteries. It states that a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, from association with historic events or due to its information potential can qualify for the National Register (National Park Service, 1991:25, 34-35).

This National Register of Historic Places significance evaluation therefore involves determining the category of historic property (district, site, building, structure or object); whether it is of local, state or national importance; the appropriate theme; and its period of significance. Finally, the NRHP significance criteria, including Criteria Consideration D, must be applied and the property's integrity determined.

- 1) These seven cemeteries are best viewed as six individual districts, each with a "significant concentration, linkage, or continuity...united historically or aesthetically by plan or physical development" (National Park Service 1991:5). Each cemetery makes up a separate district except that Home of Peace Cemetery and Hills of Eternity Memorial Park make up one district due to their physical proximity and historical and aesthetic unity.
- 2) These cemeteries are of state-level importance.
- 3) The appropriate theme is architecture, specifically landscape architecture.
- 4) Their period of significance is their founding date (1886-1901 depending on the cemetery) to 1945.

Applying the NRHP significance criteria, five of these seven cemeteries appear to qualify for the National Register as four districts.



#### **6.1 THE ITALIAN CEMETERY**

This cemetery, founded in 1899, clearly embodies the distinctive aesthetic principles and values of the southern European cemetery design in its plan (rectilinear, grid), buildings, minimal natural plantings, materials, funerary sculpture, grave markers, underground vaults, and mausoleums. It therefore appears to meet criterion c of the NRHP significance criteria. Its integrity is still good despite nearby development. It is, therefore, an authentic historic property and appears to meet the special cemetery criteria considerations for the National Register.

#### **6.2 HOME OF PEACE CEMETERY AND HILLS OF ETERNITY MEMORIAL PARK**

These cemeteries abut one another, were developed in tandem, and thus form one district with historic and visual unity. This district appears to qualify under criteria b and c of the National Register significance criteria. Both cemeteries, but especially Home of Peace, contain the graves of persons exceptionally significant in California's economic history: banker I.W. Hellman, clothier Levi Strauss, and leading members of the Lilienthal, Zellerbach, Haas, Sachs, Fleishhacker, and Shilling families, to name only a few. Lawman Wyatt Earp is also buried here. This district also represents an excellent example of cemetery design during the period 1889-1945. It shows both the influence of the traditional rectilinear cemetery design and the picturesque curvilinear design and natural landscaping of the more modern rural cemetery style. It therefore embodies the distinctive characteristics of design for both these types of cemeteries. This district also has excellent integrity of location, materials, workmanship, feeling, and association. Its integrity of design is only good, due to the loss of a monumental arched gateway and chapel during the 1906 earthquake. Its integrity of setting has been somewhat compromised by nearby developments and so is also only good. Notwithstanding some minor loss of integrity, this district is clearly an authentic historic property and appears to meet the special criteria consideration for the National Register.

#### **6.3 CYPRESS LAWN MEMORIAL PARK**

This cemetery appears to qualify for the National Register as a state-level district. For a number of reasons, it is the most important of all the cemeteries evaluated for this study. First, it contains the finest collection of funerary art and architecture found in Northern California. Second, even though it does not present a completely unified image, it is the fullest realization of the picturesque landscaping principles of the rural cemetery movement to be found in any of the Colma cemeteries. It therefore is one unified entity--a district. Third, it reflects the



evolution of American cemetery design from 1892 through the World War II era (its period of significance). Finally, no cemetery in Northern California (and perhaps the entire state) contains the remains of so many people who played outstanding roles in the economic, political, intellectual, and artistic history of the state. This cemetery therefore appears to qualify for the National Register under criteria b and c, association with important people (such as historian Hubert Howe Bancroft, authors Gertrude Atherton and Lincoln Steffens, architect John McLaren, bankers William C. Ralston, William H. Crocker and Lloyd Tevis, newspaperman William Randolph Hearst and Charles De Young, mine owner and Senator George Hearst, philanthropist Phoebe Apperson Hearst, ship owner William Matson, mine owner James C. Flood, sugar magnate Rudolph Spreckels, Governor and Senator Hiram W. Johnson, and pioneer Thomas O. Larkin) and architectural and design values.

Cypress Lawn also appears to qualify under criterion a, association with significant events, specifically the long conflict over the transfer of Laurel Hill Cemetery out of San Francisco to Cypress Lawn. This was an important event and the close association of Cypress Lawn with this event is clear and unmistakable. In sum, Cypress Lawn Memorial Park qualifies under three of the National Register criteria, is an excellent example of the rural cemetery theme, has excellent integrity of location, setting, design, materials, workmanship, feeling, and association, and meets the special criteria consideration for the National Register.

#### 6.4 HOLY CROSS CEMETERY

This cemetery appears to qualify for the National Register as a state-level district. As was the case for Home of Peace/Hills of Eternity district, it represents a combination of the traditional and cemetery styles, illustrating the evolution of these styles. This district appears to qualify under criteria a, b and c. As was the case for Cypress Lawn, Holy Cross Cemetery appears to be associated with significant events, specifically the long conflict over the transferring of cemeteries out of San Francisco. In the case of Holy Cross, the cemetery in question was Calvary Cemetery in San Francisco. Since the association of Holy Cross with the struggle over the transfer of Calvary Cemetery is clear and unmistakable, Holy Cross appears to qualify under criterion a. Holy Cross also appears to qualify under criterion b, because it contains the graves of person exceptionally significant in California's economic and political history (Governor John G. Downy, A.P. Giannini of the Bank of America, Mayor and Senator James D. Phelan, "Silver King" and Senator James G. Fair) and is an excellent example of cemetery design for the period 1886-1945. It has a fine collection of historic buildings, gravemarkers, and mausoleums. It illustrates both the influence of the traditional rectilinear cemetery design and the picturesque curvilinear design



and natural landscaping of the more modern rural cemetery style. It therefore embodies the distinctive characteristics of design for both of these types of cemeteries. This district also has excellent integrity of location, setting, design, workmanship, materials, feeling, and association. It is therefore an authentic historic property and appears to meet the special criteria consideration for the National Register.

#### **6.5 ETERNAL HOME CEMETERY AND SALEM MEMORIAL PARK**

These two cemeteries are both small Jewish cemeteries which can be evaluated together. While they both have interesting examples of cemetery art, neither appears to qualify for the NRHP. The overall quality of their art and architecture is much lower than the other five cemeteries covered in this study. In addition, they do not have graves of persons of transcendent importance, are not associated with important historical events, and do not have the potential to yield important information not available in extant documentary sources. Consequently, the authors of this study have concluded that these two cemeteries are not eligible for inclusion in the National Register as separate districts. However, less than one half of the total Colma cemetery complex has been included in this study, since the remaining cemeteries lie outside the project APE. The authors, therefore, recognize the possibility that Salem and Eternal Home could be considered contributing elements of a single historic district that encompasses all of the historic cemeteries of Colma.

#### **7. CONCLUSIONS**

This report has determined that five of the seven historic cemeteries evaluated as part of the BART-San Francisco Airport Extension Project are apparently eligible for the National Register. These five cemeteries make up four districts as shown on Figures 4-8.



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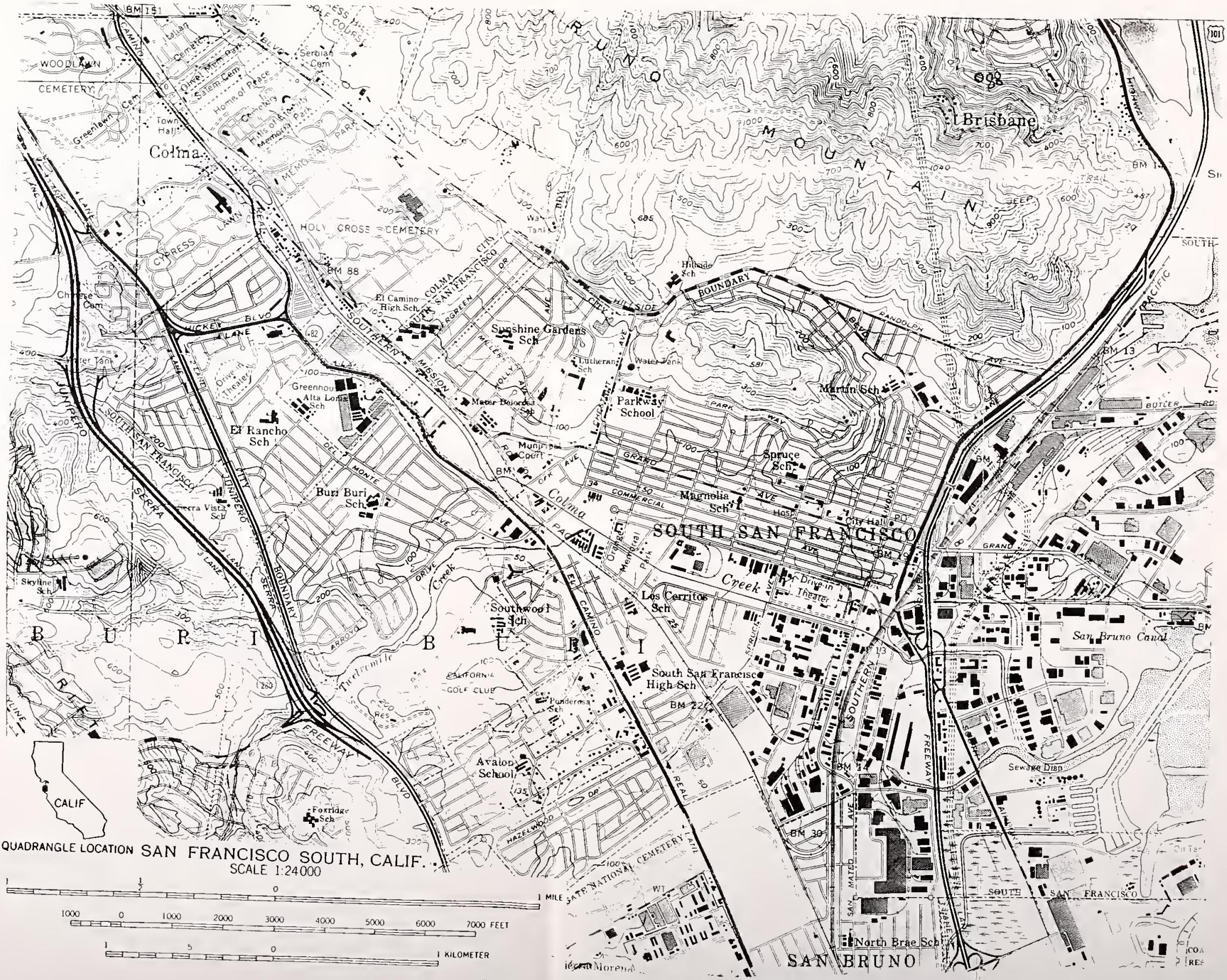
Trustees of Laurel Hill Cemetery. Address to the Lot Owners of the Laurel Hill Cemetery. The Trustees of Laurel Hill Cemetery, San Francisco. 1913.

The Western Railroader. (December) 1948.



## Appendix I: Figures





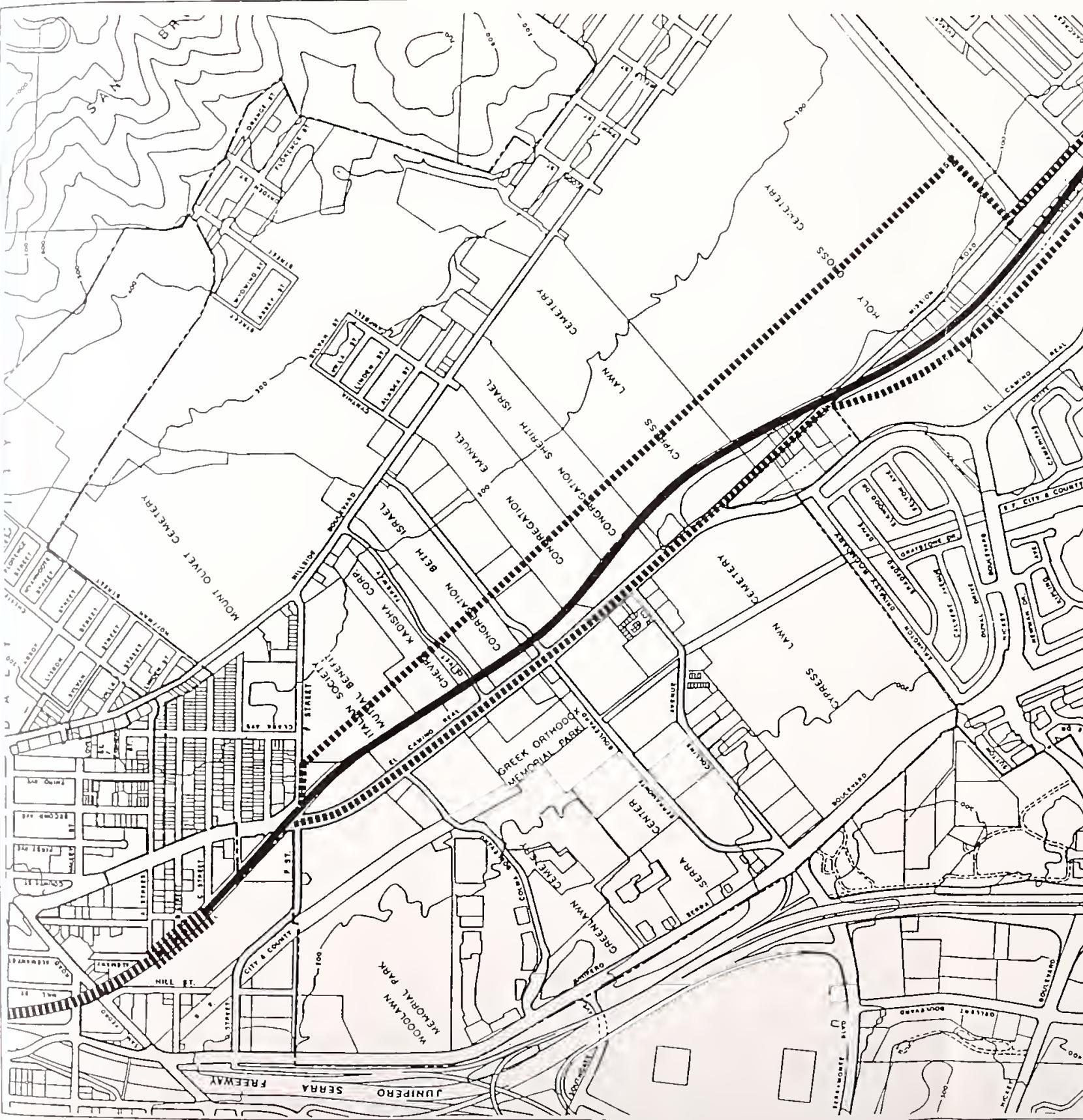
**FIGURE 1: PROJECT VICINITY**





**FIGURE 2: PROJECT LOCATION**





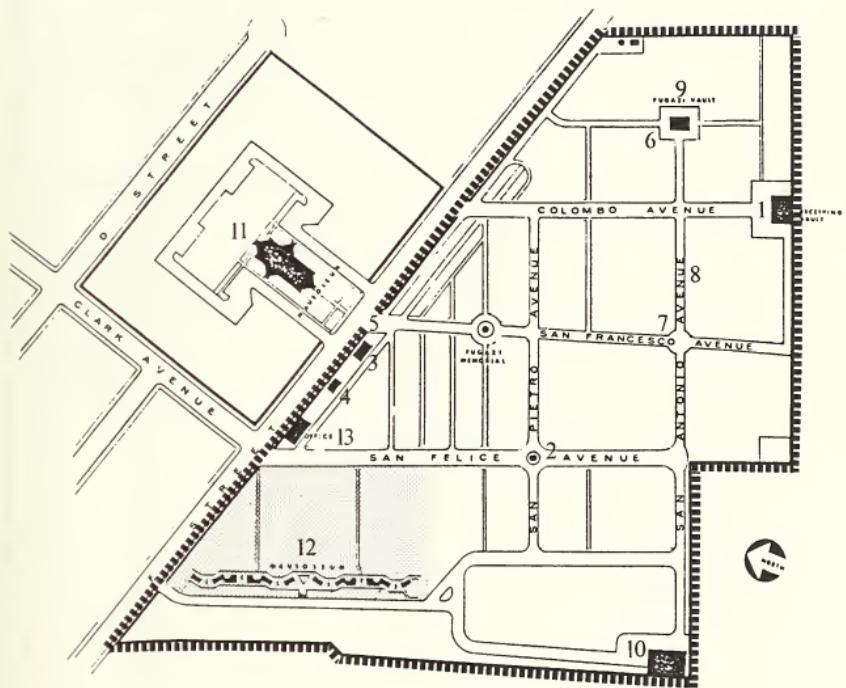
F I G U R E

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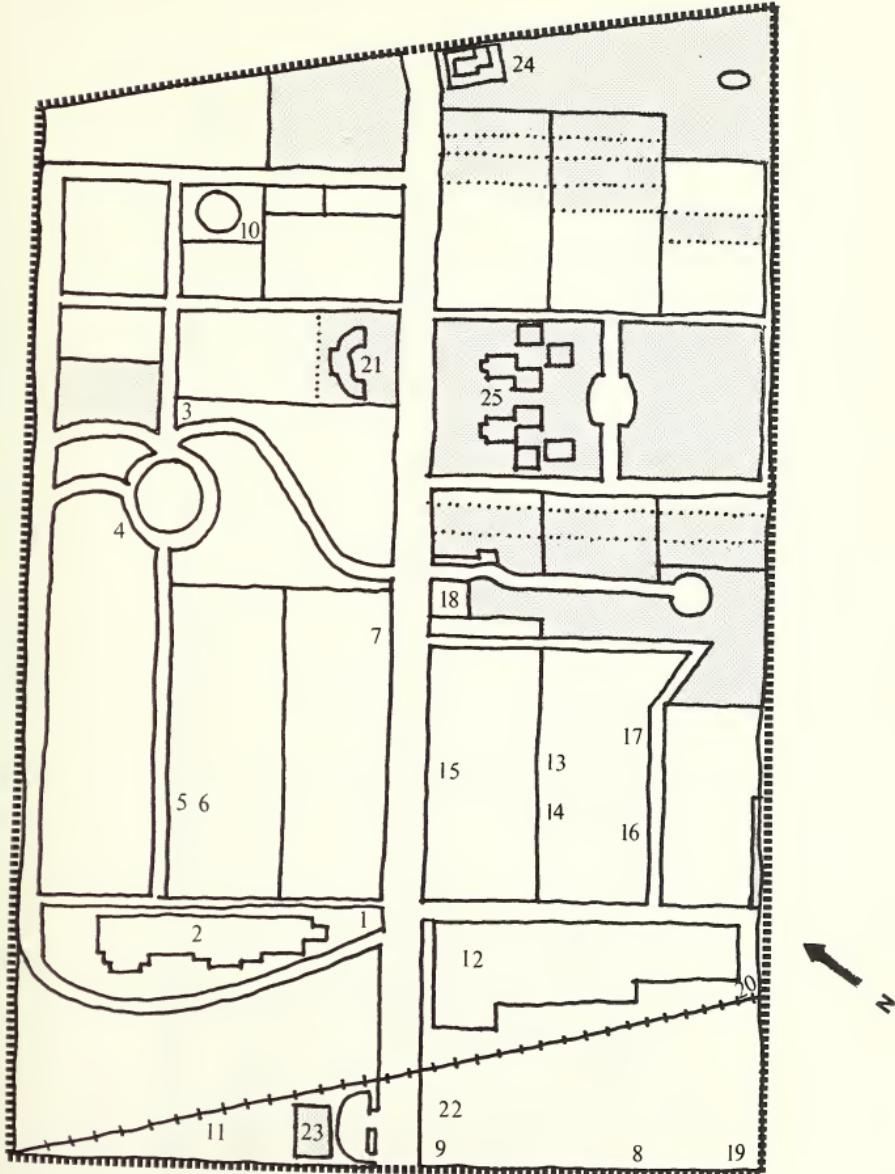




**FIGURE 4: ITALIAN**

AREA OF POST 1945 DEVELOPMENT





**FIGURE 5: HOME OF PEACE/HILLS OF ETERNITY**



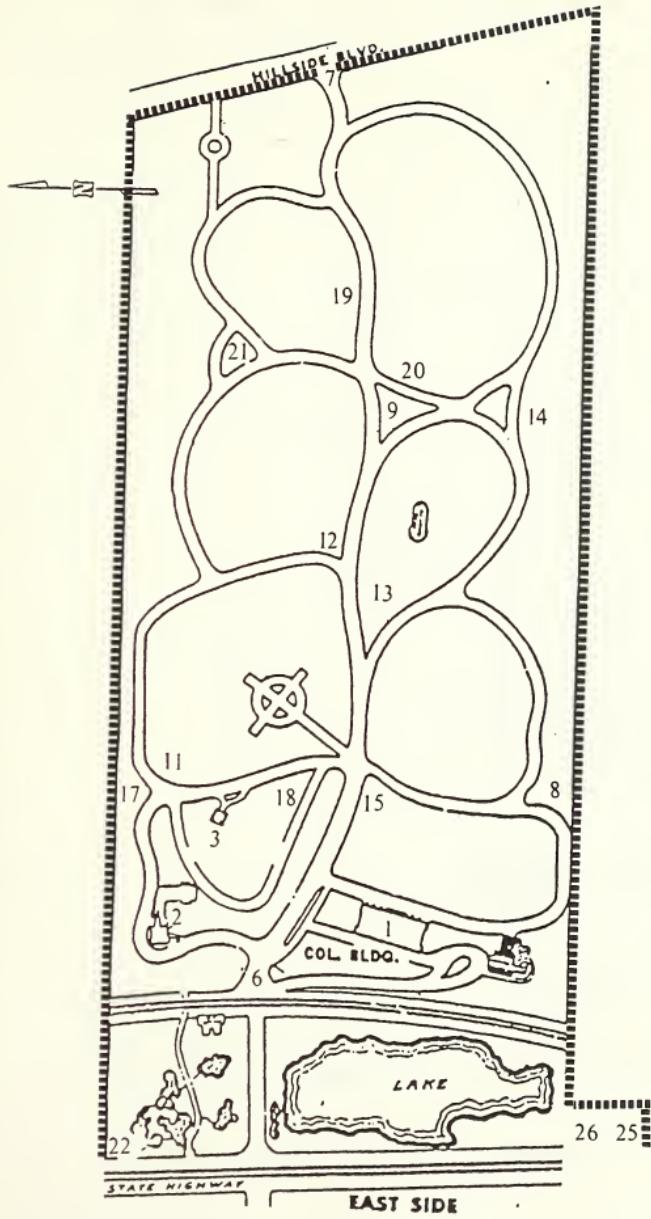


FIGURE 6: CYPRESS LAWN EAST



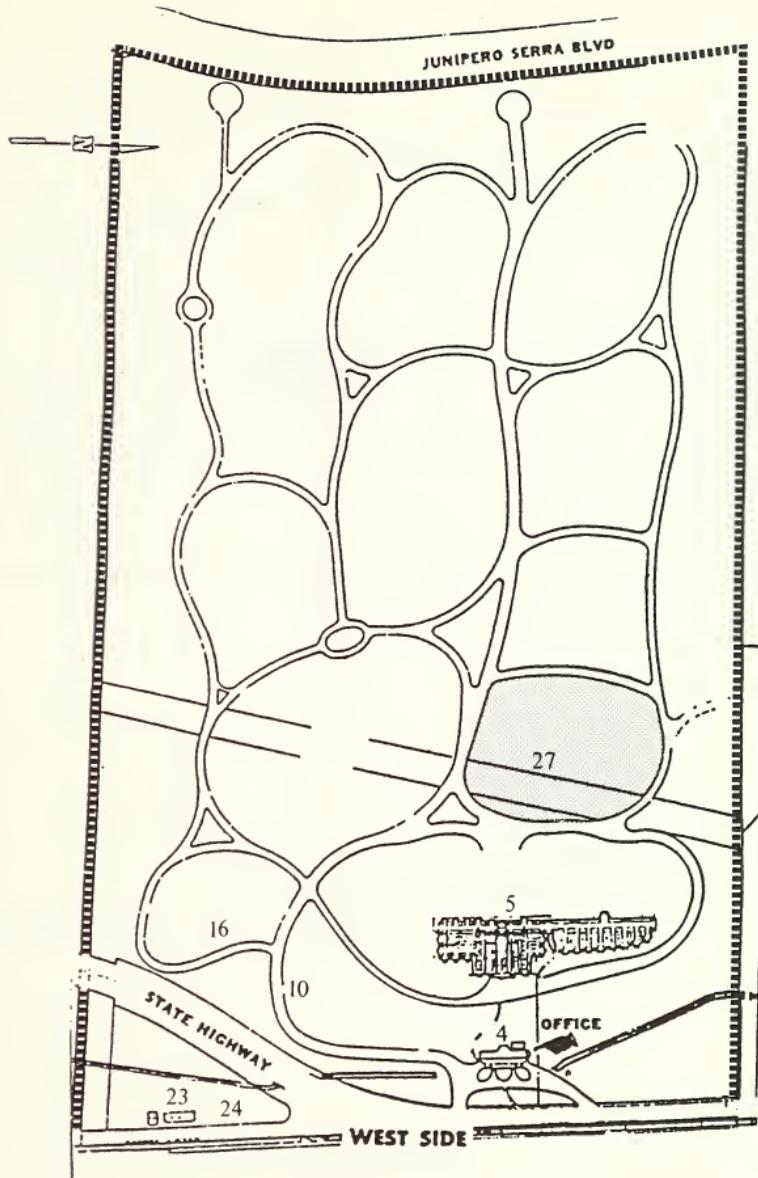


FIGURE 7: CYPRESS LAWN WEST



# HOLY CROSS CEMETERY

COLMA, CALIFORNIA

(SECTION MAP)

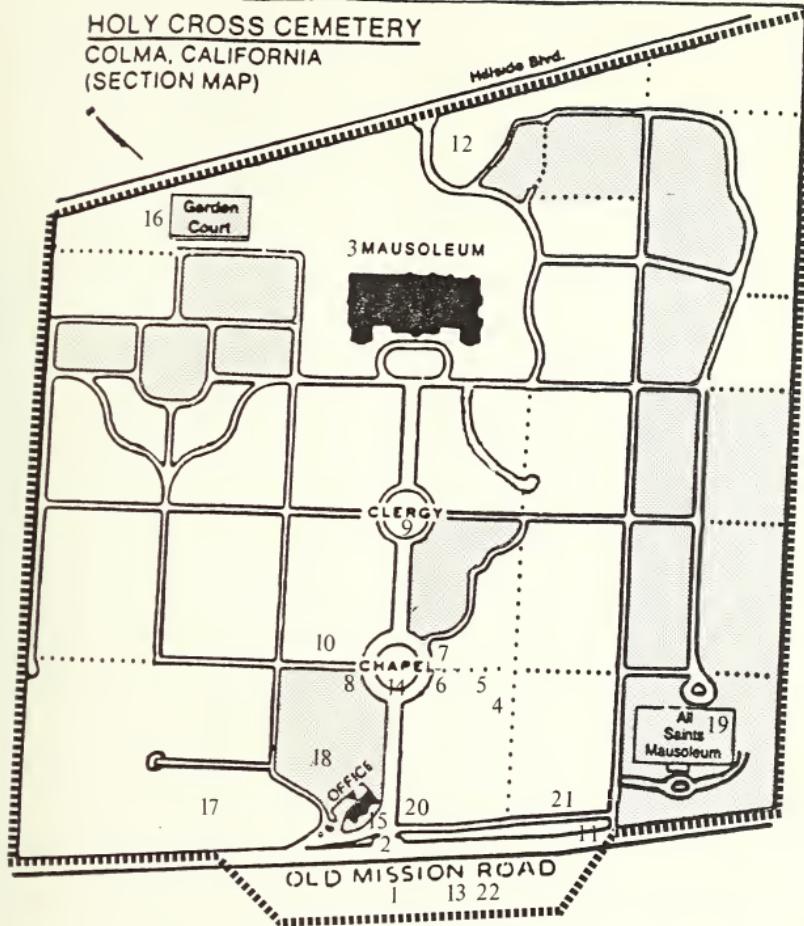


FIGURE 8: HOLY CROSS

AREA OF POST 1945 DEVELOPMENT



Appendix II: Historic Resources Inventory Forms



State of California -- The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
  
HISTORIC RESOURCES INVENTORY

Ser. No. \_\_\_\_\_ 1  
HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
UTM: A \_\_\_\_\_ B \_\_\_\_\_  
C \_\_\_\_\_ D \_\_\_\_\_

IDENTIFICATION

1. Common name: Italian Cemetery
2. Historic name: Italian Cemetery
3. Street or Rural Address: 540 F Street  
City: Colma Zip Code: 94014 County: San Mateo
4. Parcel numbers: 006-388-380, 006-383-080, 008-152-020, 011-341-110  
Present Owner: Italian Mutual Benevolent Association Address: 540 F Street City: Colma Zip Code: 94014
5. Ownership is: () Public () Private
6. Present Use: Cemetery Original Use: Cemetery

DESCRIPTION

7a. Architectural style: European Cemetery

7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

Filling an irregular site at the north end of Colma, the Italian Cemetery is laid out in a rectilinear grid pattern with a series of major and minor streets and pedestrian walkways that are paved in concrete. The cemetery is easily distinguished from the other Colma Cemeteries by virtue of its distinctly European burial aesthetics. Similar to cemeteries found in France, Italy, and Spain, the role of nature has been reduced to a minimum and a distinctly urban appearance is created by means of extensive paving of family plots and the arrangement of family mausolea into tight rows that resemble terrace housing.

The most common feature of the cemetery is the family plot that features an underground vault. These plots have a stone curb with the family name carved in relief and are usually completely paved over in marble or granite slabs or tiles. At the center of each plot is a raised stone platform that symbolizes a sarcophagus. These platforms provide the door or access point to the underground vault. Within the vault, the niches or crypts are arranged underneath the paved areas on the side. The paved plots also feature a variety of other sculpted features including: urns, planters, and especially gravemarkers. Many of the family plots feature a tablet marker surmounted by a cross. These tablets will often feature the portraits of the dead photo-reproduced onto porcelain tiles (see Tringale monument). These tiles are a poignant reminder of the reality of death -- something "garden" cemeteries often seem to avoid. Other plots feature the beautifully carved figures of angels, saints, or the sacred heart of Jesus that play such a vital role in Catholic theology. Gazing over these plots, one has the impression of a garden of stone.

Several of the streets in the cemetery are lined with family mausoleums (see San Antonio Street description). Almost all of these follow a standard form of massive granite block walls (rock-faced or smooth) supporting a shallow gable of similarly articulated slabs. Bronze gates and an interior of polished marble with a stained glass window depicting a religious scene complete the design. Dramatic and austere, they are part of a tradition of mausoleum construction that stretches back to the Roman Empire.

Not all families could afford a stone-paved plot or mausoleum. Some of the family plots lack elevated constructions and are simply paved in concrete. The cemetery also contains a few areas of modest tombstones set in a lawn that resembles the common pattern found in the other cemeteries. One of these grassy areas is a children's burial section (near the Fugazi mausoleum) with burials which are almost all surmounted by cherubs.



7b. Physical Condition (continued)

The importance of ethnic heritage is very evident in this cemetery. Many of the markers feature inscriptions in Italian, even for those born in this country. Place of origin in Italy is also commonly noted.

Very Little vegetation is found in this cemetery compared to the other graveyards in Colma. The comprehensive amount of paving in concrete or stone usually allows only plastic flowers to bloom. Some streets feature severely clipped topiary trees and bushes. However, a few mature palms and Monterey Cypress are scattered around the site. A row of Monterey pine, cypress, and eucalyptus border the railway line.



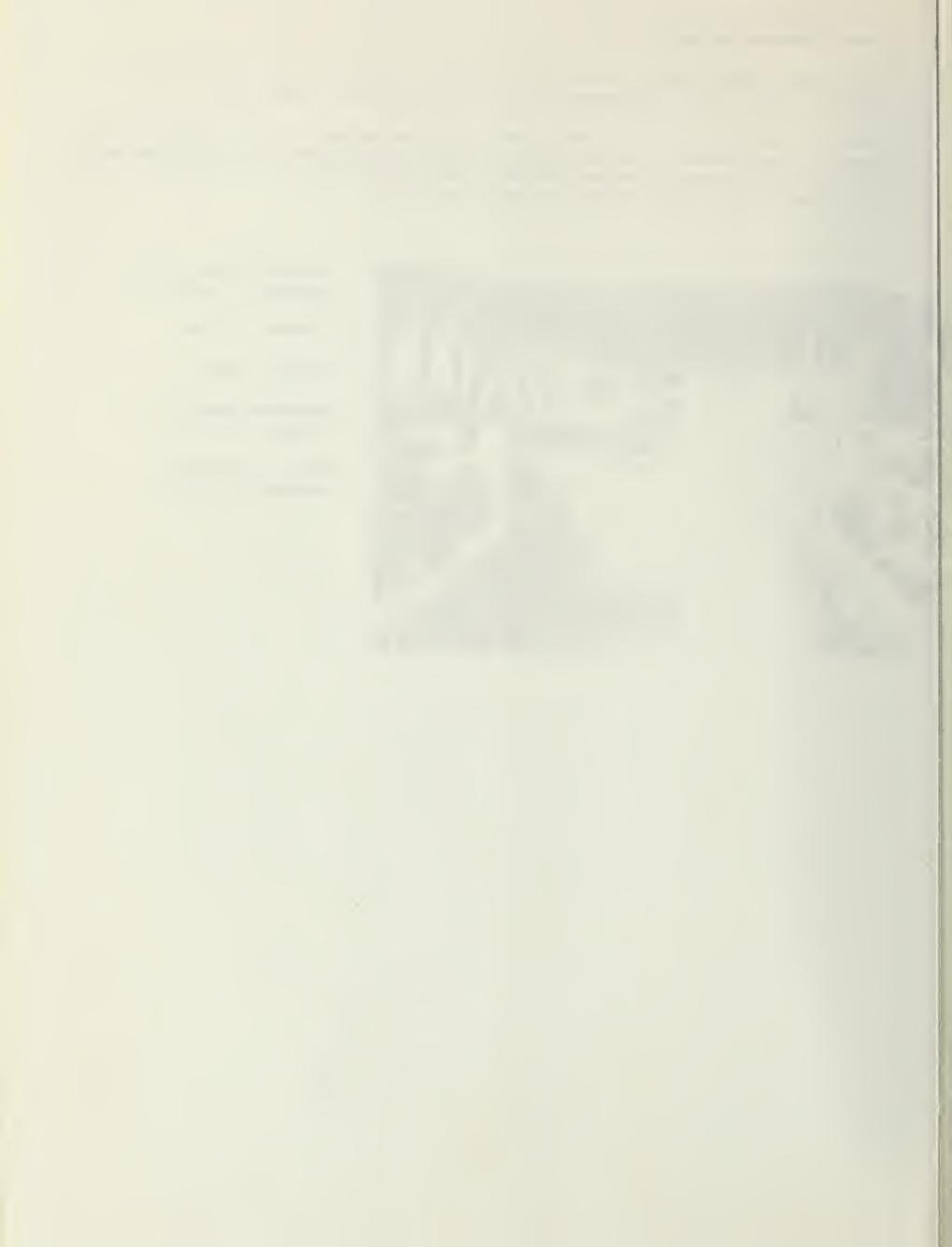
8. Construction date: Established in 1899  
Estimated ( ) Factual: (x)

9. Architect: Numerous

10. Builder: Numerous

11. Approximate Property Size:  
Acreage: 37 acres

12. Date(s) of Photograph(s):  
September-October 1993



13. Condition: Excellent (X) Good ( ) Fair ( ) Deteriorated ( )

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land (X) Scattered Buildings ( ) Densely Built-Up ( ) Residential ( )  
Industrial ( ) Other: Cemeteries

16. Threats to site: None Known ( ) Private Development ( ) Zoning ( )

Vandalism ( ) Public Works Project (X)

17. Is the Structure: On Its Original Site? (X) Moved? ( ) Unknown? ( )

18. Related features:

SIGNIFICANCE

19. Historical and/or architectural importance (dates, events, and persons associated with the site):

The Italian Cemetery appears to qualify for the National Register as a state-level district and as an excellent and rare example of a traditional European cemetery, whose period of significance is the late 19th and early 20th centuries. It is a district because it is a unified and interrelated entity, and clearly conveys a visual sense of an overall historic environment. It clearly embodies the aesthetic principles and values of the southern European cemetery design in its plan (rectilinear/grid), minimal natural plantings, materials, funerary sculpture, grave markers, and underground vaults and mausoleums. It therefore meets criterion C of the National Register significance criteria, in that it embodies and is an excellent example of the distinctive characteristics of a type of cemetery. This cemetery also has excellent integrity of location, design, materials, workmanship, feeling, and association. Its integrity of setting has been somewhat impacted by nearby developments, but its integrity of setting is still good. It is therefore both an authentic historic property and in our opinion meets the special criteria consideration for the National Register.

Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)



20. Main theme of the historic resource (if more than one is checked, number in order of importance):

importance.)

Architecture (X) Arts & Leisure ( )  
Economic/Industrial ( ) Government ( )  
Exploration/Settlement ( ) Military ( )  
Religion ( ) Social/Education ( )

21. Sources (list books, documents, surveys, personal interviews, and their dates):

Personal interview with Ida Luchessi, October 1993

Personal interview with Christopher Castagnola, manager of the Italian Cemetery, October 1993

Kent L. Seavey, "Historic Resources Inventory of the City of Colma, California," 1992

22. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno Gilberti

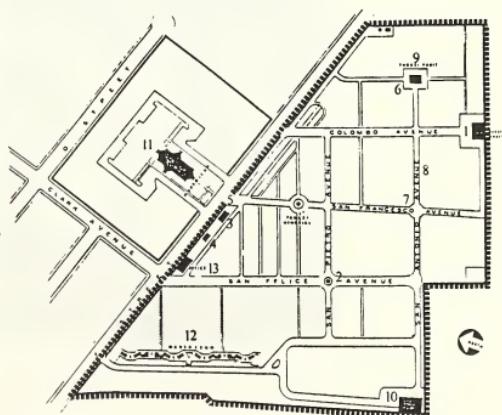
Organization: Archaeological/Historical Consultants

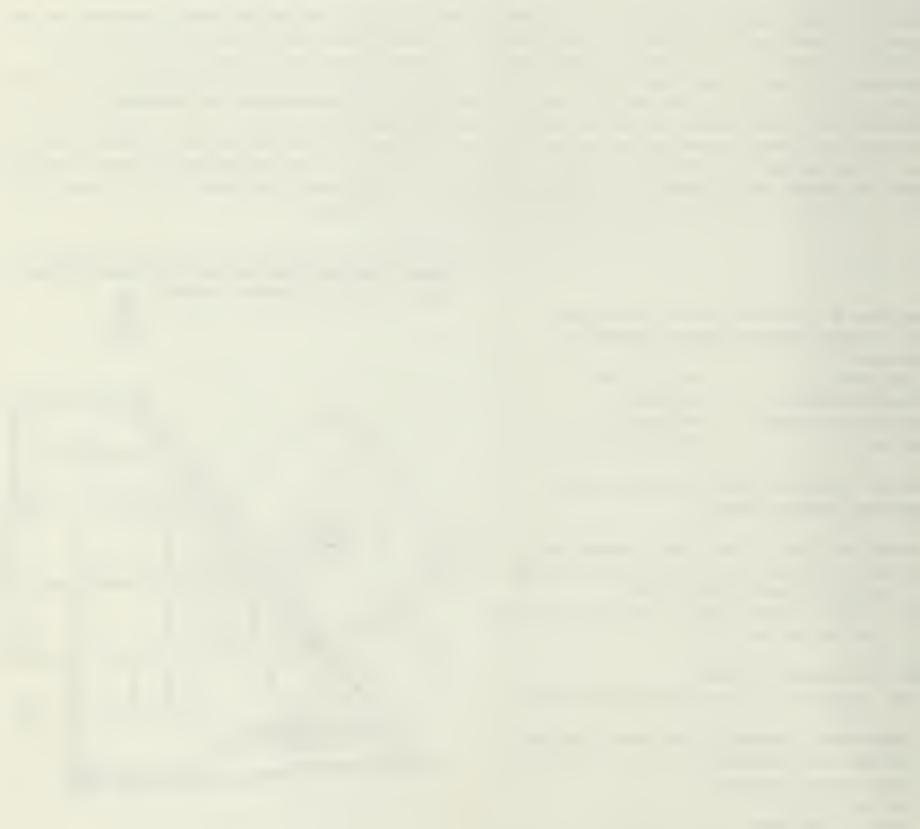
Address: 609 Aileen Street

City: Oakland, California

Zip Code: 94609

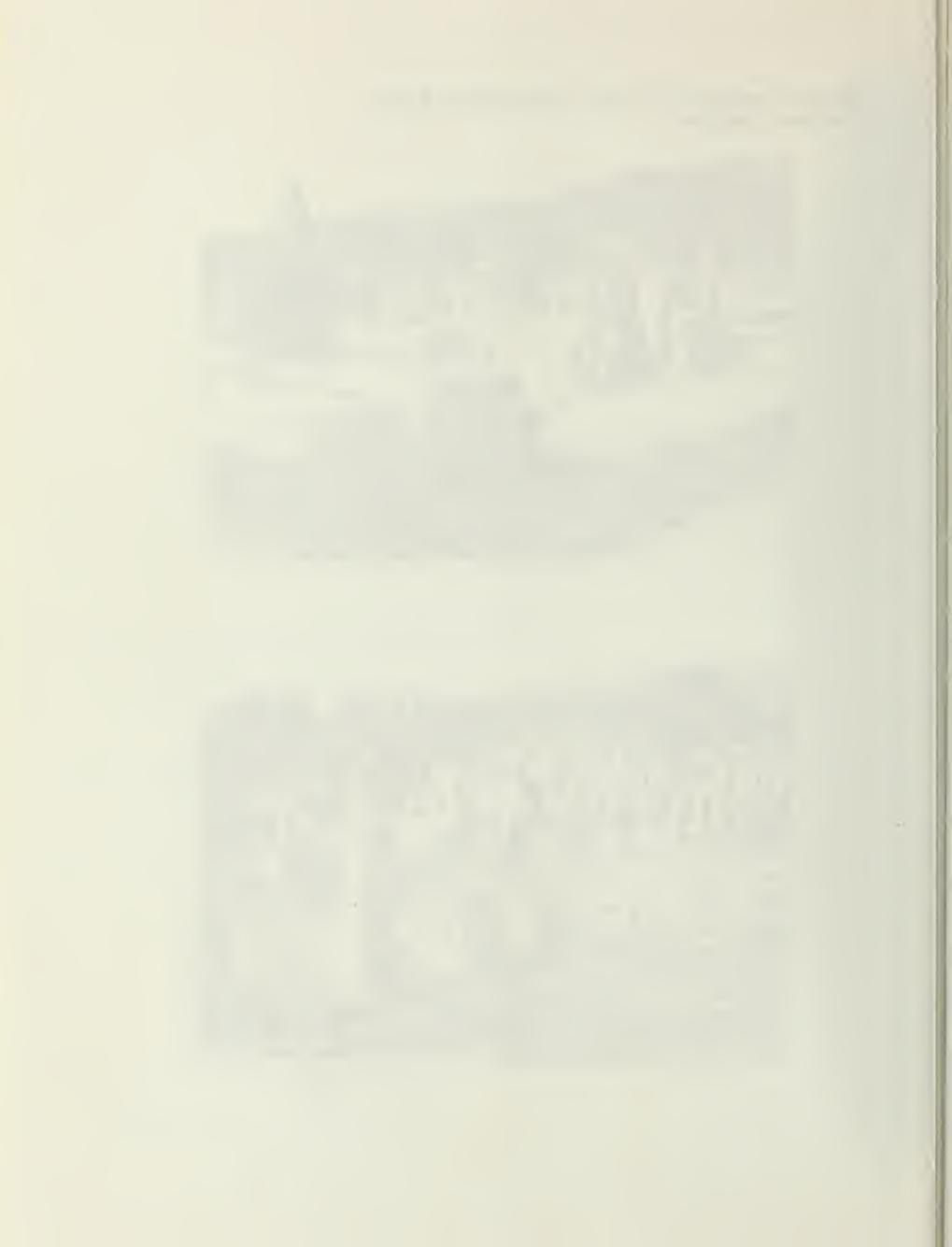
Phone: 510-654-8635





**General Description, Photo continuation page**  
The Italian Cemetery



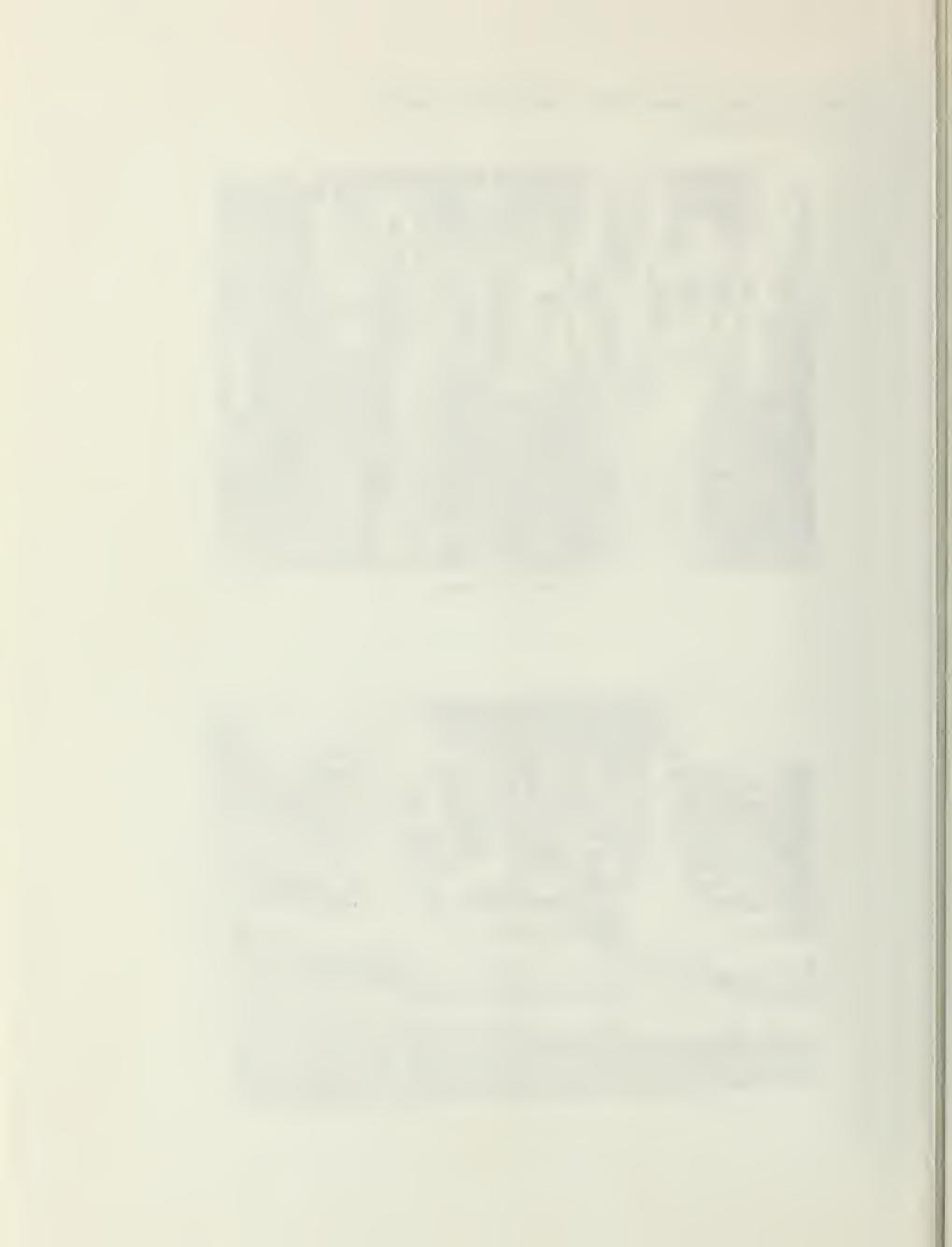


**General Description, Photo continuation page**  
**The Italian Cemetery**



**Children's section**





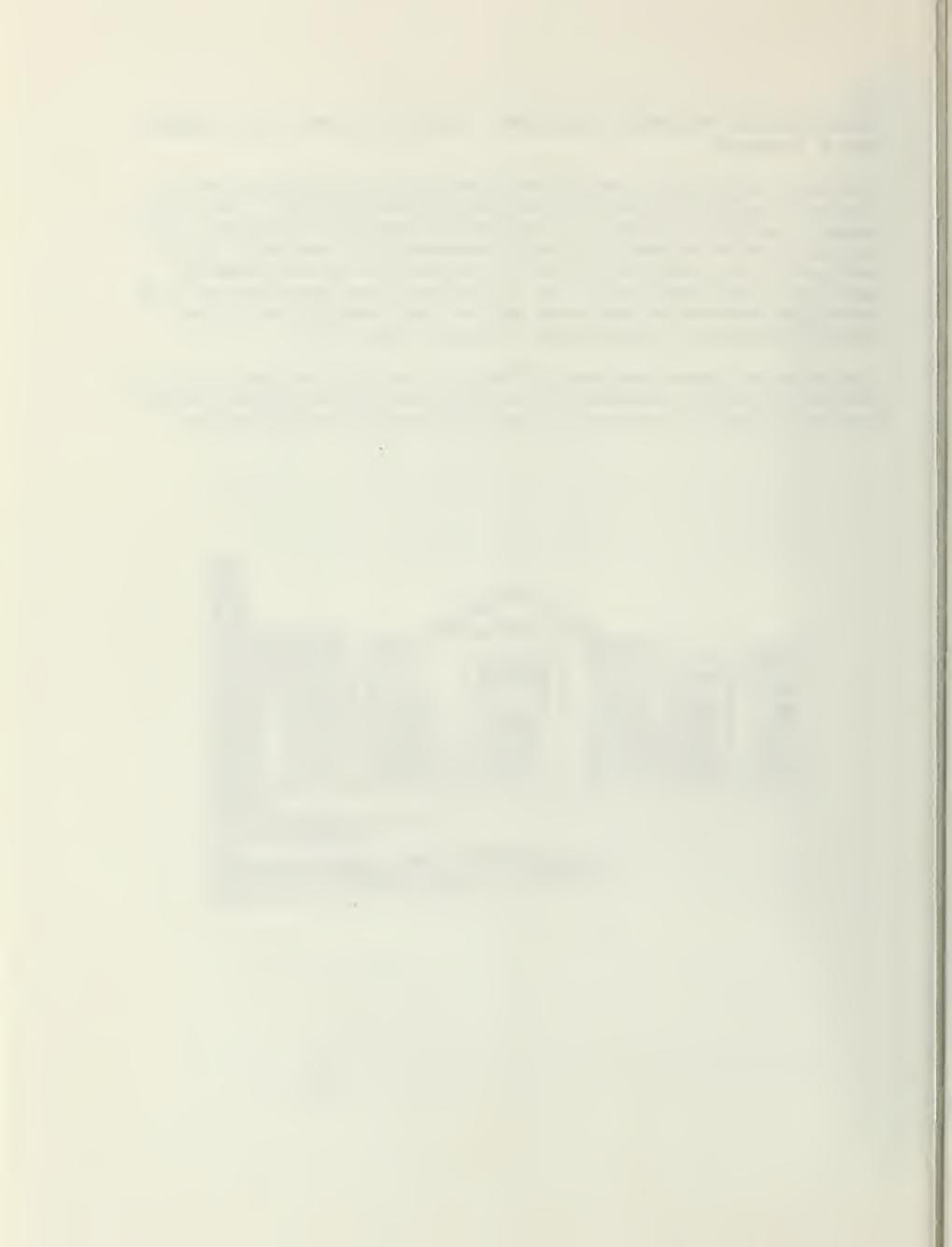
I #1

**Italian Cemetery: Receiving Vault Chapel. Construction Date: 1903. Designer: John A. Porporato**

This rectangular, one-story Renaissance-inspired receiving vault chapel rests on a concrete foundation and is clad in Roman brick with terra cotta details. The central chapel is marked on the exterior by a temple front featuring two Ionic columns in antis and a pediment with modillions and dentils surmounted by a Celtic cross. Bronze doors and a stained glass transom grace the entrance. Flat roof wings flank the central chapel and contain burial crypts. On the front facade, these wings are lit with stained-glass windows and ornamented with two Tuscan aedicules and create a balanced Renaissance composition with the central temple front.

A tiled stoop with marble checkboard motif and an inlaid cross marks the entry into the receiving vault chapel. Internal marble revetments and coffered ceiling are featured inside the building. This structure is a contributing element of the historic district.



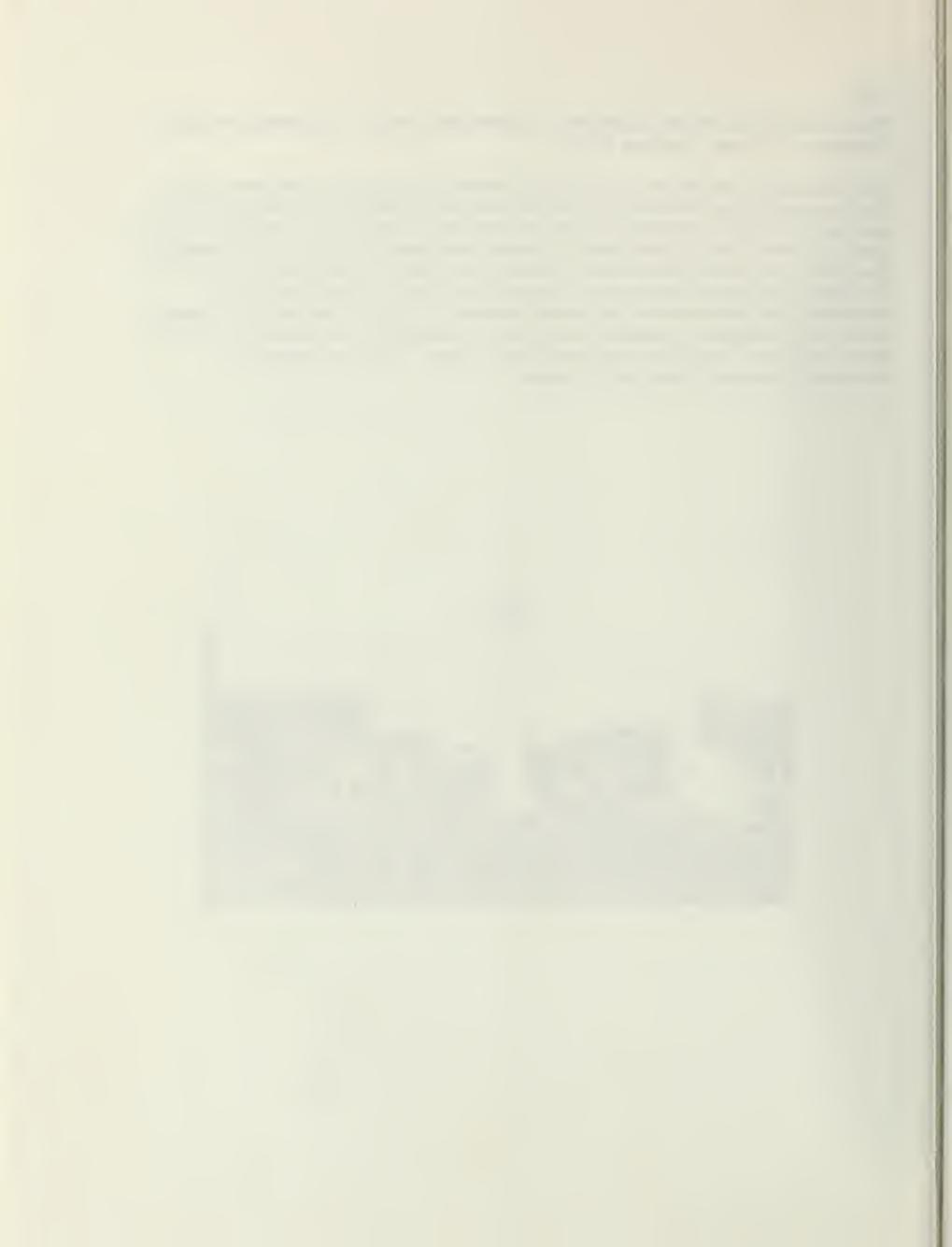


I #2

**Italian Cemetery: Memorial column, Construction Date: 1872, moved in 1936.  
Designed in Genoa, Italy, ca. 1872**

A tall, Corinthian column of Carrara marble marks a focal point at the intersection of the Cemetery's San Felice and San Pietro Avenues. Fluted and divided into three sections, it rests on a marble base and is surmounted by a draped, allegorical figure of grief or sorrow. The figure stands in a loose contrapposto position upon a festooned pedestal. Kent Seavey has written that the column was "originally mounted on top of the Brittan family mausoleum in the Masonic Cemetery at Laurel Hills in San Francisco," but was moved to the Italian cemetery in 1936." Miss Mary Burt "paid all costs for its dismantling, transport, storage and re-assembly. The work was done by L. Bocci and Sons, "the oldest monument firm in Colma." This monument is a contributing element of the historic district.



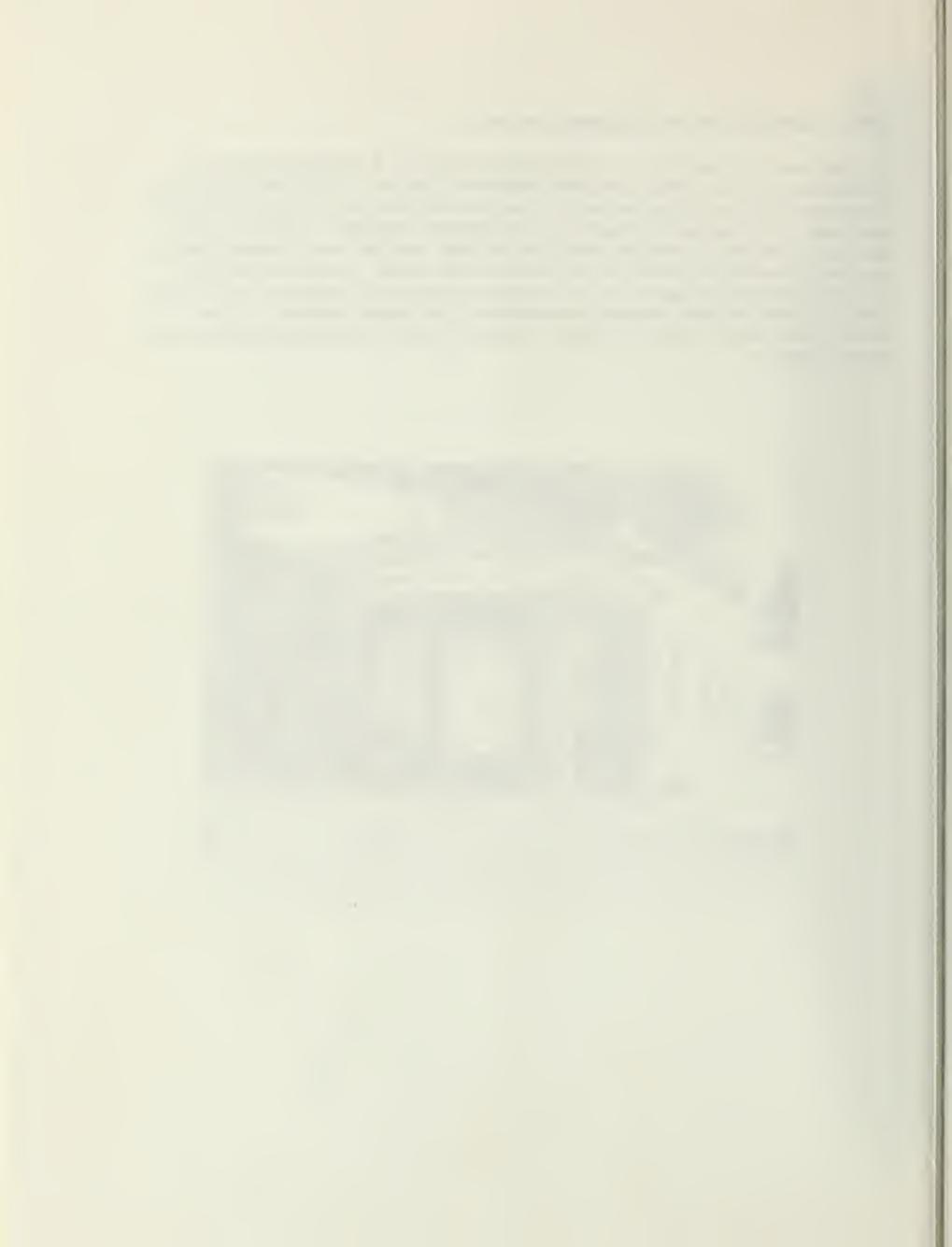


I #3

**Italian Cemetery: Old office building, ca. 1910.**

This textured brick building with white wood trim features a rectangular plan and Spanish-tiled hip roof with a dentilated white wood cornice. The building appears to date to ca. 1910, but original records for its construction do not survive. A projecting porch with a brick stoop is supported by two battered, brick piers. Glazed, double doors and windows flanking the entry have all been boarded over. Fenestration on the side of the building includes fixed windows with simple wood surrounds and diamond patterned transoms, as well as newer windows with aluminum frame insets. The back of the building features aluminum fixed and sliding windows. A side chimney has been covered with stucco. This structure is a contributing element of the historic district.



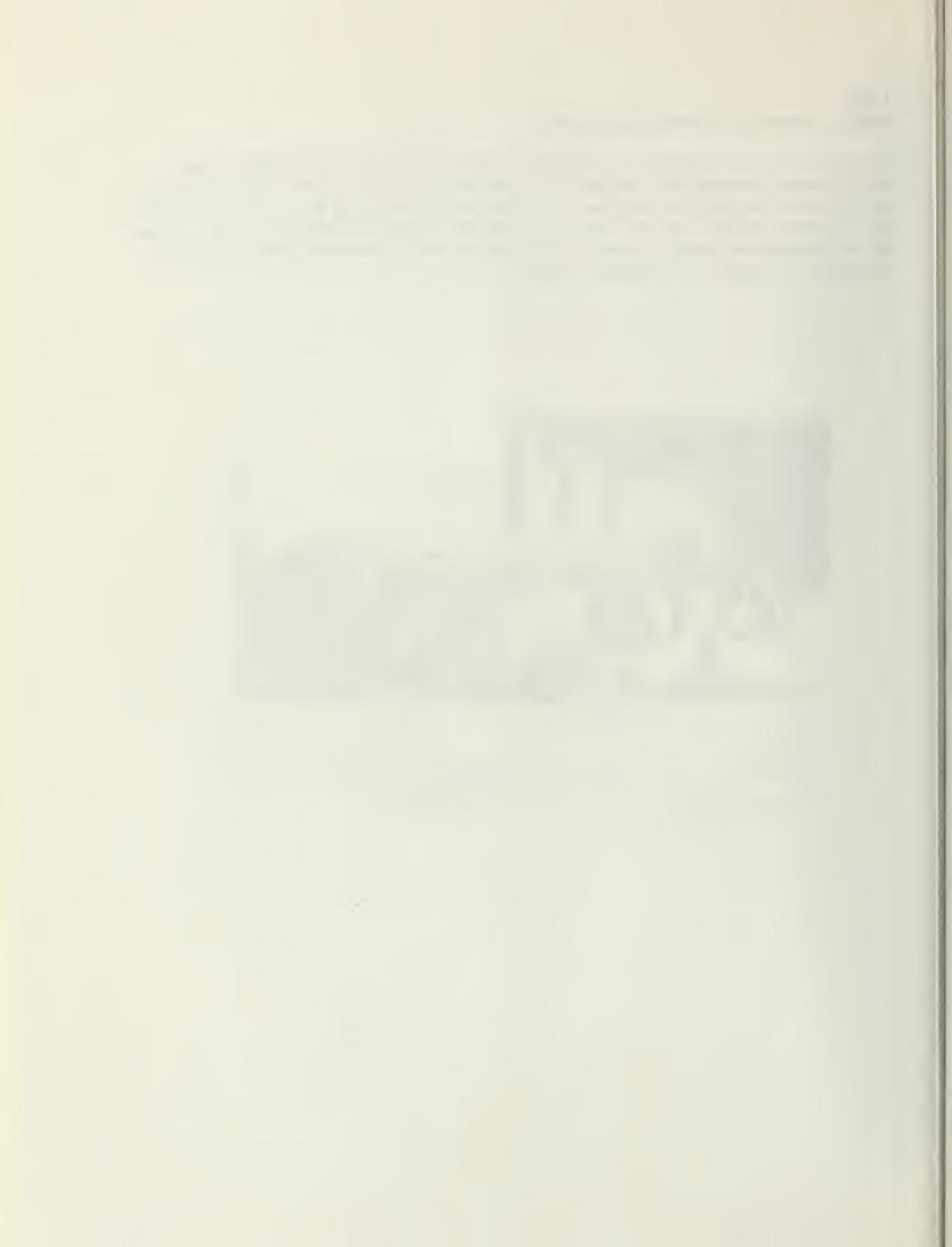


I #4

**Italian Cemetery: Flower Shop, 1933.**

This simple utilitarian building is beige stucco with brown trim and features: fixed, multi-paneled windows with simple wood surrounds; a flat roof; and a projecting pent roof ornamented with Spanish tiles. According to Ida Lucchesi, the current proprietor of the flower business, the shop was first opened in 1933 or 1934 by her father. Given its long association with the commercial operation of the cemetery, this structure is a contributing element of the historic district.



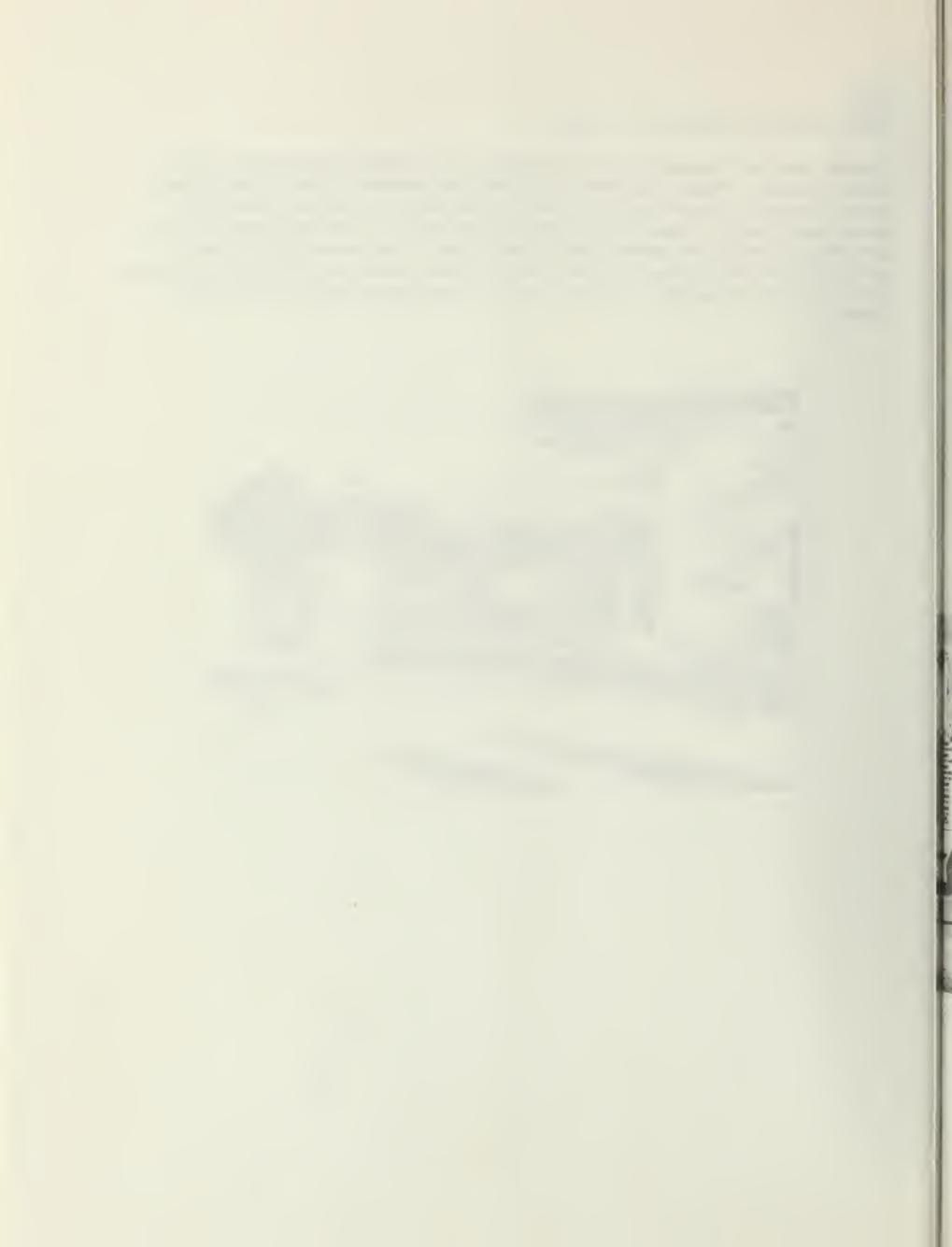


I #5

**Italian Cemetery: Gateway, ca. 1905**

A white, stuccoed segmental arch topped with a cross marks one entrance into the Italian cemetery. "Italian Cemetery" is inscribed into the arch on the side facing the street. Two posts cut on the diagonal with a dentilated relief and rusticated white stucco panels form the base for the springing of the arch. Two other posts of similar form are adjoined to the interior posts by large chains. The posts are crowned by pyramids. The gate appears to date to the turn of the century, but original records for its construction do not survive. This structure is a contributing element of the historic district.



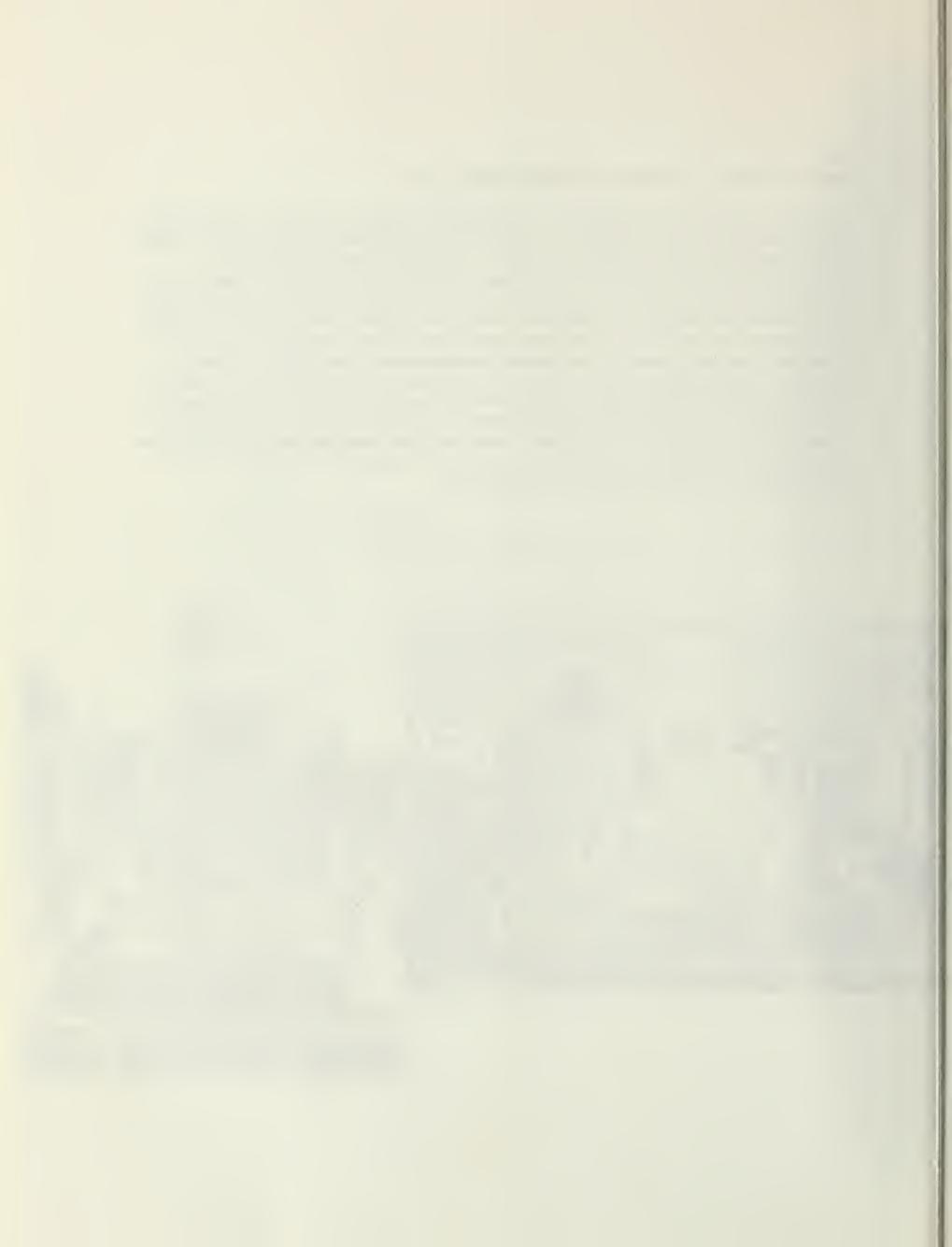


I #6

**Italian Cemetery: Domenico Tringale Tomb, 1921.**

Containing the remains of Domenico Tringale (1887-1981), Francis L. Tringale (1909-77), Matteo Tringale (1922-26), and Ida Joan Torre (1925-44), this tomb is a common type in cemeteries where Italians are buried. It takes the form of an elevated rectangular platform constructed in polished grey granite, with four white marble urns at the corners. A raised chest marker, also in granite, with a fifth white marble on its top, stands at the center of the platform. Behind the marker rises a granite tombstone which serves as a base for a white marble slab carved with a bas relief of Dominic on horseback, the patron saint of the apparent paterfamilias. The granite tombstone contains a small arched niche enclosed with glass set in a bronze frame. Inside this miniature grotto, there are figurines of Christ and the Virgin Mary, artificial flowers, and a photograph of a young woman, possibly Ida. Around the niche are arranged four miniature photographs of the deceased, transferred onto oval-shaped, glazed ceramic medallions. Such photo-medallions are common features in this cemetery. This monument is a contributing element of the district.



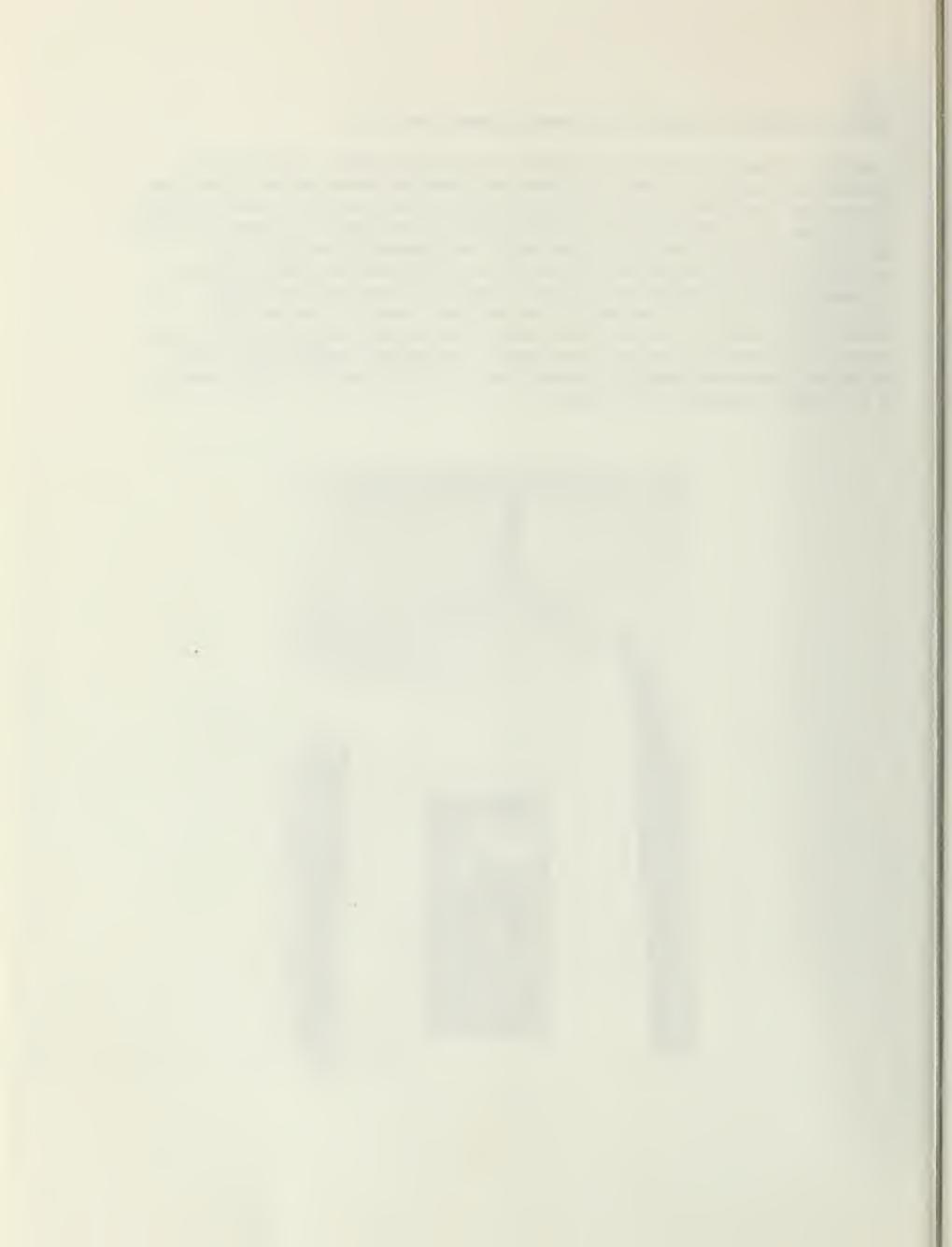


I #7

**Italian Cemetery: Faggioni-Mori-Stratta Mausoleum, 1929.**

This tomb is made of smooth granite and has a rectangular plan. The walls are battered and capped by a frieze with birds and festooned lamps carved in low relief. The roof serves as the base for a stepped pyramid surmounted by the life-sized statue of an angel. The entry is recessed, with a pair of bronze doors. The doors are glazed with bronze grilles and set in a marble frame. The transom is filled with a red sandstone panel etched with the image of Christ at Gethsemane. The structure is unusually large for a private mausoleum, containing 20 terrazzo-faced crypts. The floor is paved in stone. In the center of the rear wall, there is an arched niche containing a painting of the Virgin Mary and the Christ child, flanked by small bronze windows on either side set with colored glass. The stripped classical style of this mausoleum resembles the public architecture of the 1930s and 40s. This monument is a contributing element of the district.



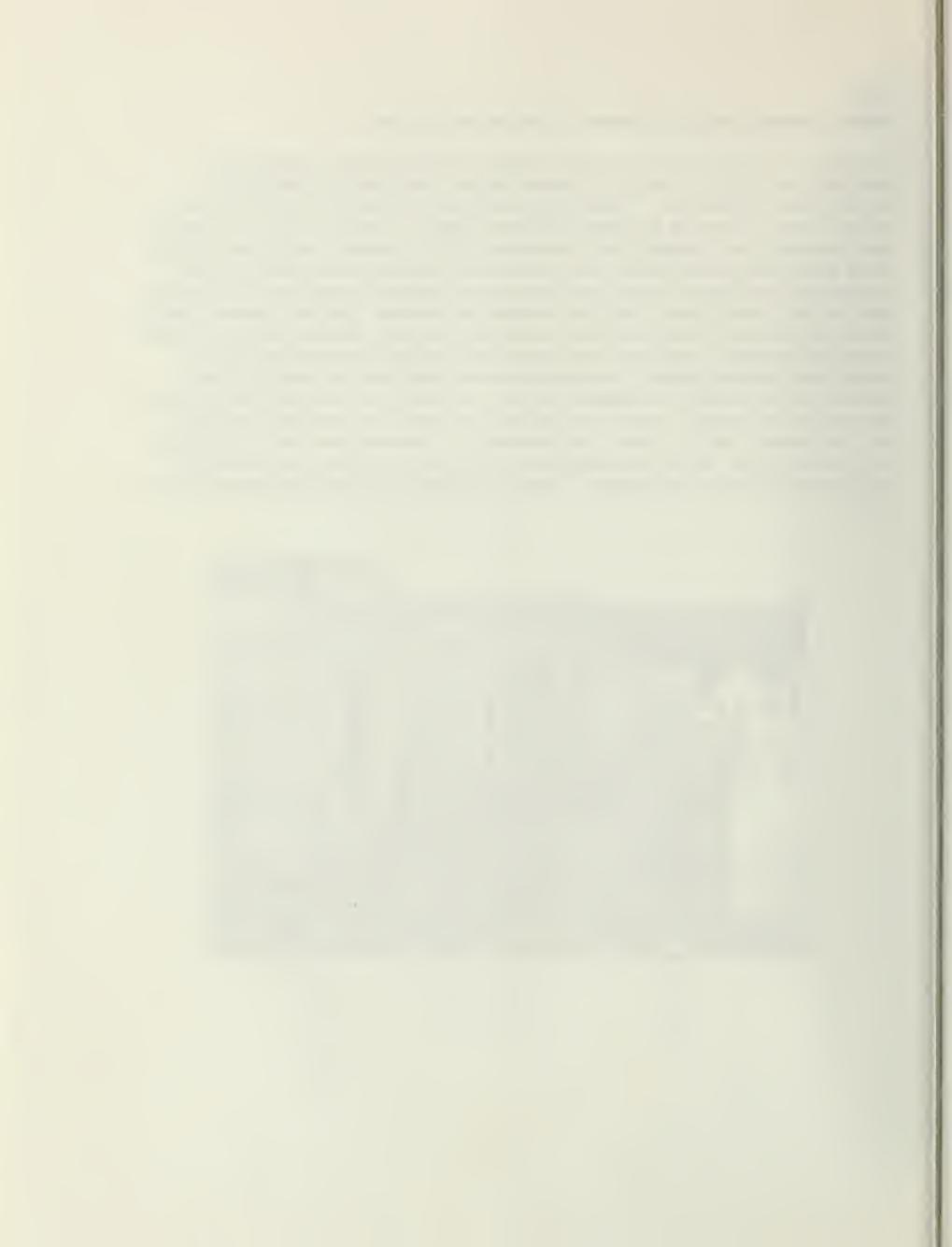


I #8

### Italian Cemetery: of Mausoleums on San Antonio Street.

The Italian Cemetery contains a large number of closely spaced, rectangular mausoleums, apparently built to a limited number of standardized designs but individualized in some way. The buildings all appear to date from the 1920s and 1930s. The north side of San Antonio Street is lined by a row of such mausoleums, each containing six to eight crypts. Walls are built of monolithic, rock-faced granite slabs interlocking at the corners, with concrete foundations visible in some cases. Low-pitched gable roofs are formed of three more massive granite slabs, the center one forming a kind of cap or ridge for the other two stones. One set of mausolea has standardized stone-faced fronts with individually designed, framed entries in smooth or polished granite. Another set has individually designed fronts entirely built of carved and polished granite. All mausolea were developed individually by their owners, but the similarity of designs has been ascribed to shared tastes and the use of the same stone mason. In all cases, the back wall contains a small stained glass window above a shelf for flowers and memorabilia. Bronze doors have glass lights and bronze grilles. Some mausolea have carved stone crosses or white marble sculpture at the peak of the gable. These monuments are contributing elements of the district.





I #9

**Italian Cemetery: Fugazi Mausoleum, 1916. Architect: Italo Zanolini**

This sizable and elaborate structure memorializes John F. Fugazi, "a businessman, banker, community leader and philanthropist within the northern California Italian community," according to the Colma Cultural Resource Inventory. Fugazi's prominence is indicated by the fact that his mausoleum serves as a terminus to the cemetery's San Antonio Street. The one-story, concrete structure has a square plan and is clad in cream-painted stucco. A stepped granite plinth serves as a base for a continuous colonnade composed of single or paired columns supporting simple entablatures or pointed arches beneath gabled parapets. The front of the building is divided into three arched bays, the two outer ones containing concrete statues of Saints Peter and Paul. The central bay, capped by a bronze bust of Fugazi, contains a blind wheel window above a pair of glazed bronze doors. The white marble lintel is inscribed with the name, "Cav. Uffle. J. F. F. FUGAZI". From the center of the building rises a short, square tower capped by a pyramidal roof. Inside, the space under the tower is covered by a square vaulted ceiling. The floor and ceiling are covered with mosaic, the walls with marble. In the center of the back wall, there is a stained glass window in a pointed arched opening, depicting Christ as the Good Shepherd. A single white marble sarcophagus occupies the space in front of the window. The concrete-paved area around the outside of the mausoleum is marked off by metal chains hung from granite bollards. Geraniums, yuccas and topiary junipers are all that remain of what was probably once a more extensive planting. The Fugazi Mausoleum is notable, not only for being large and ornate, but also for being a Gothic





I #9 continued

Italian Cemetery, Fugazi Mausoleum

Revival monument in a cemetery that is overwhelmingly classical. The choice of style may be explained by the fact that the architect, Italo Zanolini, had studied at the Brera Academy of Fine Arts in Milan, a city known for its Gothic Duomo. After arriving in San Francisco in 1906, Zanolini worked in the office of Willis Polk before starting his own practice. He also designed the Casa Coloniale Italiana, a San Francisco landmark that is another Fugazi commission.



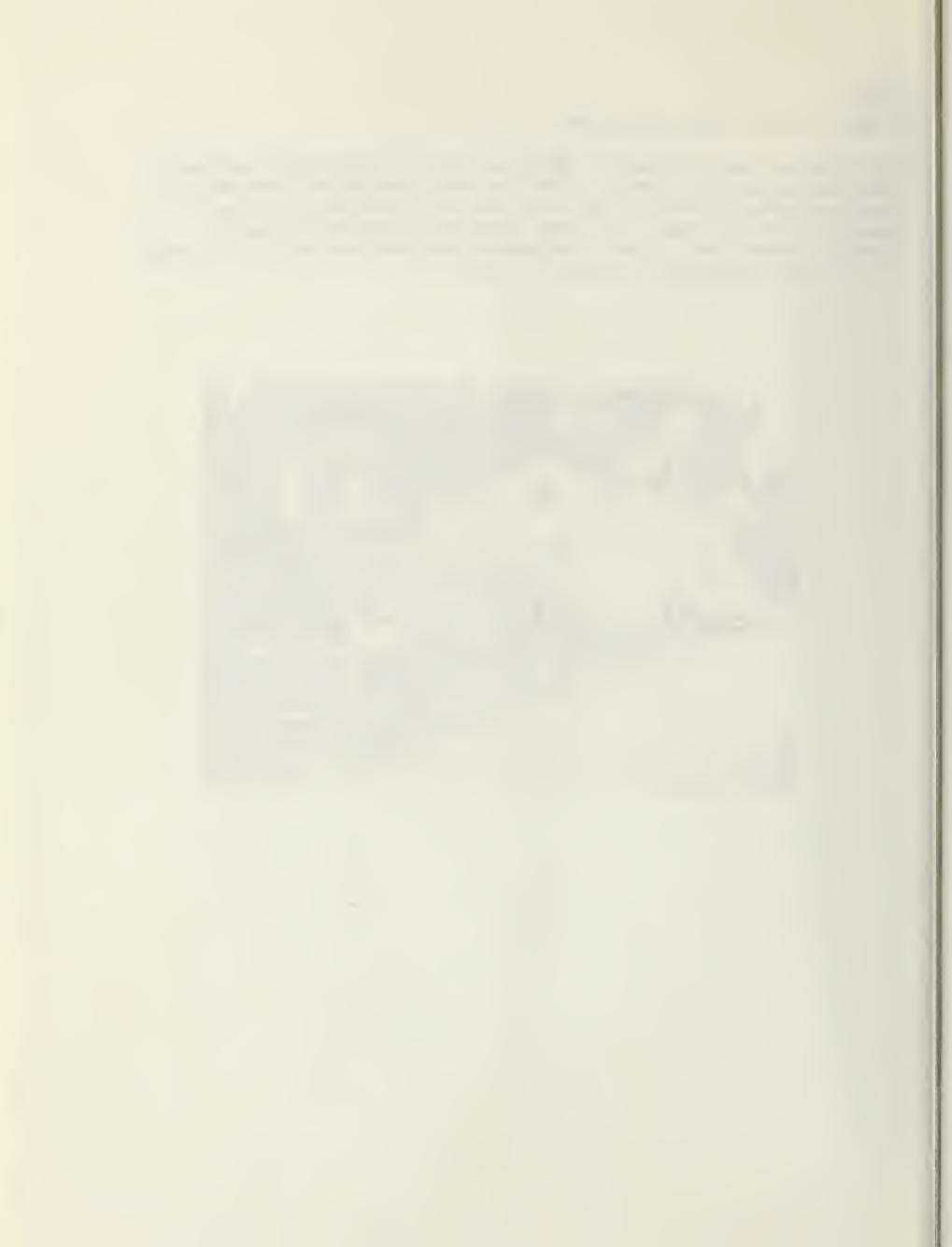


I #10

Italian Cemetery: Utilitarian Structures

This complex of four, small buildings defines a courtyard. They are all wood-framed, stucco-clad structures, all probably set on concrete foundations and have generally been greatly altered. The oldest (ca. 1930) and the only contributing structure has a gable roof partially enclosed by parapets. Walls have corner piers and simple cornices. Windows vary; original ones appear to have been industrial type with metal sash. Other details include louvered-wood vents.





**Italian Cemetery: Non-contributing structures in the historic district.**

Utilitarian structures listed on the previous page.

**Italian Cemetery: Recent Community Mausolea, 1980s. Designer: Overstreet, Rosenberg and Gray.**

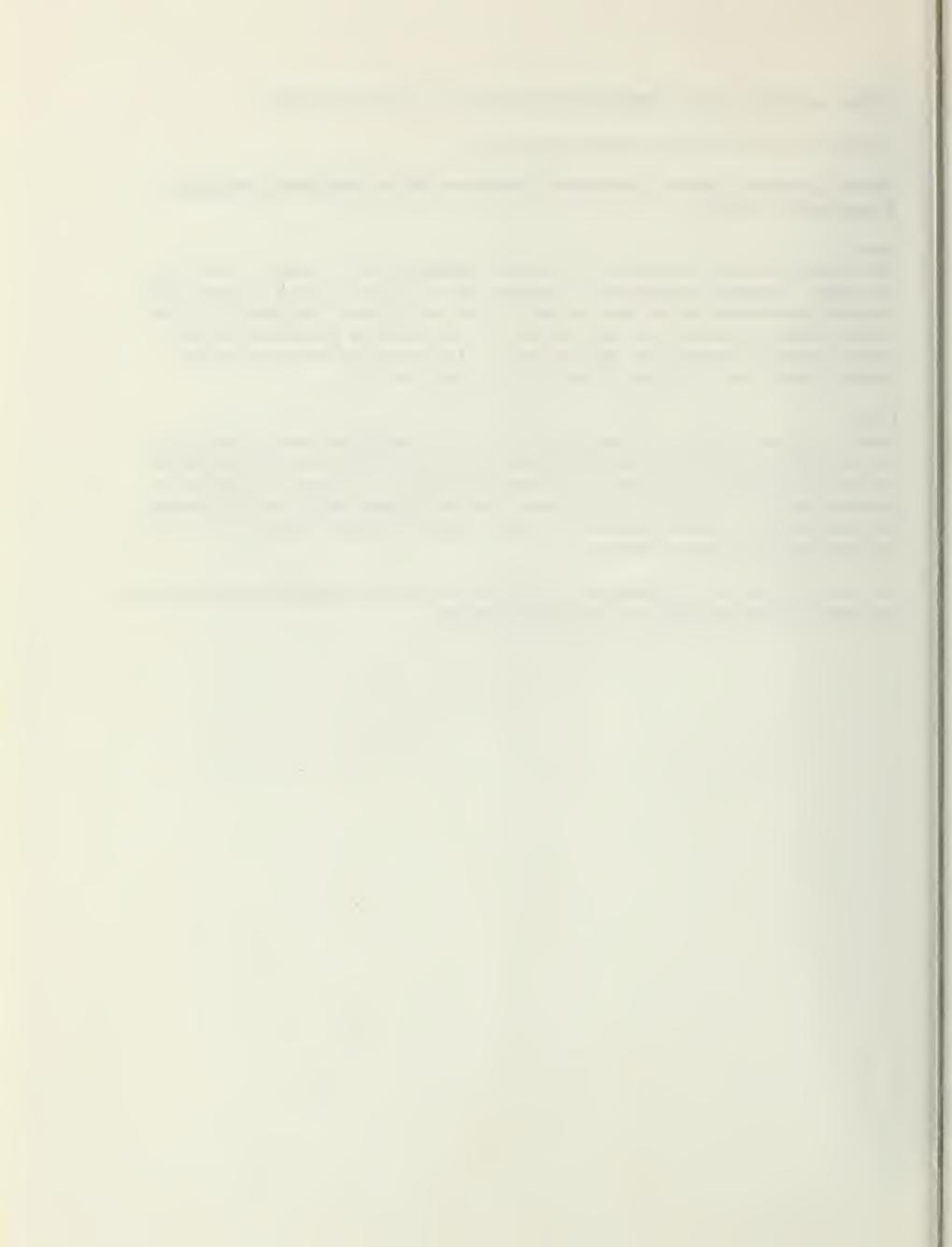
**I #11**

Two large community mausoleums have been developed at the Italian Cemetery in the 1980s. The large mausoleum on the west side of F Street is of an expressionistic character reminiscent of the later works of Frank Lloyd Wright. Designed by the firm of Overstreet, Rosenberg and Gray in 1985, the two buildings are finished on the exterior in reddish marble tile, glass and metal. The interior is finished in polished marble. Nearby is an open-air community mausoleum, ca. 1970.

**I #12**

Near the railroad tracks is another large, community mausoleum designed in 1987 by the same firm. It is of tinted, reinforced concrete and also features an expressionistic character that reflects the influence of Frank Lloyd Wright. The interior is finished in polished marble. This building has a linear plan and consequently does not present the same kind of experience offered by common plan of branching wings. Well lit, it is oriented towards a view to the west.

Although these community mausolea display of dramatic and interesting designs, their age prevents their inclusion on the National Register.



**Italian Cemetery: Non-contributing structures in the historic district, continued**

I #13

**Italian Cemetery Office, ca. 1955.**

This modest office is built of concrete block, plate glass and features a flat roof with a wide eave. It is executed in a modernist manner that also shows the influence of Frank Lloyd Wright. This building is not a contributing element of the district.



## HISTORIC RESOURCES INVENTORY

Ser. No. 2

HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
 UTM: A \_\_\_\_\_ B \_\_\_\_\_  
 C \_\_\_\_\_ D \_\_\_\_\_

## IDENTIFICATION

1. Common name: Eternal Home
2. Historic name: Eternal Home
3. Street or Rural Address: 1051 El Camino Real  
City: Colma Zip Code: 94014 County: San Mateo
4. Parcel numbers: 011-341-020, 011-341-250, 011-341-260, 011-341-270, 011-341-280, 011-341-290, 011-341-420, 008-323-020  
Present Owner: Sinai Memorial Chapel Address: 1501 Divisadero City: San Francisco Zip Code:
5. Ownership is: () Public () Private
6. Present Use: Cemetery Original Use: Cemetery

## DESCRIPTION

7a. Architectural style: Traditional Cemetery

7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

This is one of the four Jewish cemeteries within the project area. It is also one of the two smallest cemeteries. The monuments here are generally small. This cemetery is laid out in grid pattern on a sloping site. Most gravestones are of granite; however, there are a few Victorian marble tablets. Many feature Hebrew script and other carved symbols of the Jewish people. The oldest section in the west part of the cemetery has carved curbs and bollards. Landscaping is sparse, with grass and a few scattered trees and bushes. An office (c. 1960) and post-war flower shop and chapel are near the entrance. A utility building (c. 1960) is next to the railroad tracks. A section next to El Camino Real contains recent graves and a Holocaust Memorial.



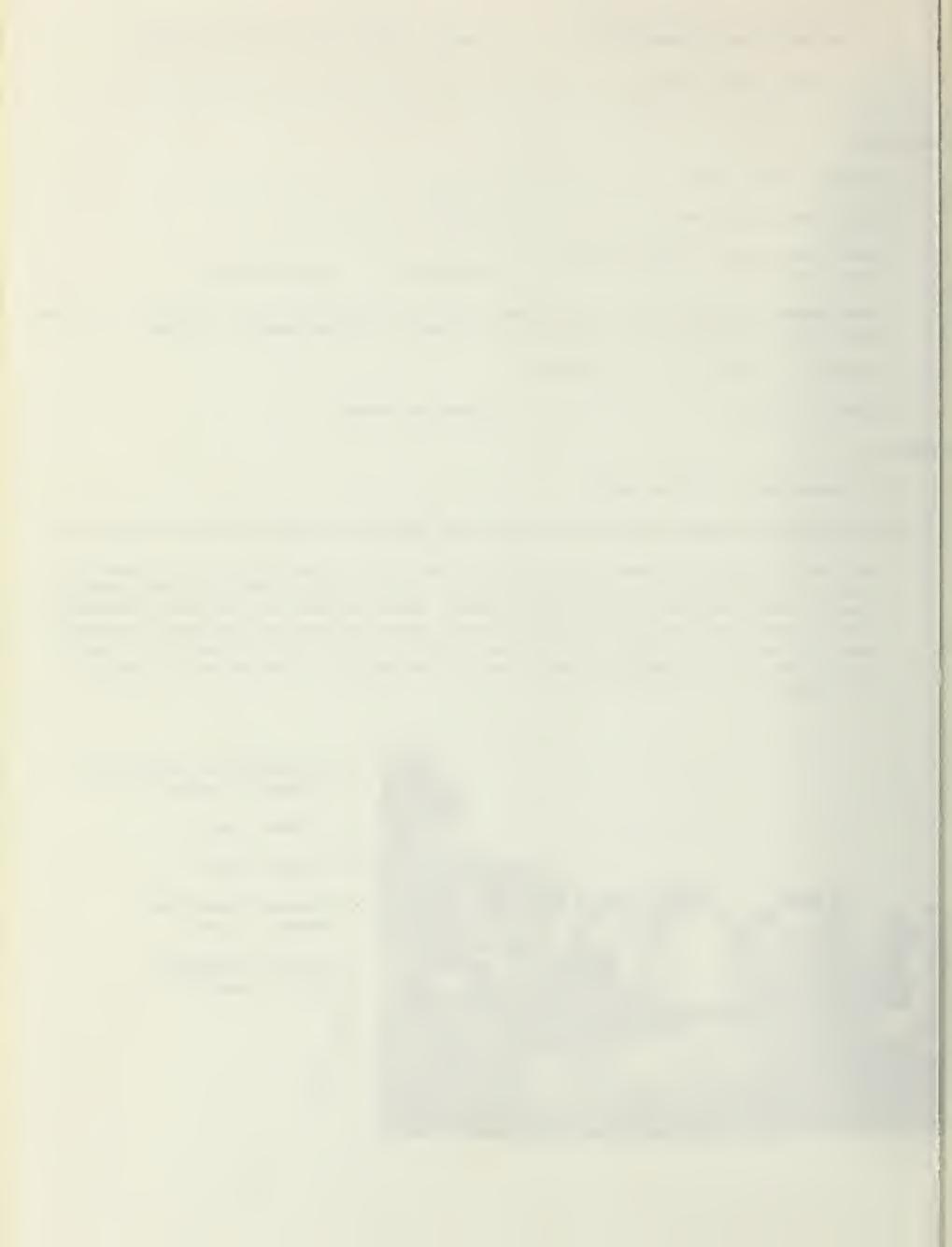
8. Construction date: Established 1901  
Estimated () Factual: ()

9. Architect: Numerous

10. Builder: Numerous

11. Approximate Property Size:  
Acreage: 20 acres

12. Date(s) of Photograph(s):  
September-October 1993



13. Condition: Excellent (X) Good ( ) Fair ( ) Deteriorated ( )

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land (X) Scattered Buildings (X) Densely Built-Up ( ) Residential ( )  
Industrial ( ) Other: Cemeteries

16. Threats to site: None Known ( ) Private Development ( ) Zoning ( )

Vandalism ( ) Public Works Project (X)

17. Is the Structure: On Its Original Site? (X) Moved? ( ) Unknown? ( )

18. Related features:

SIGNIFICANCE

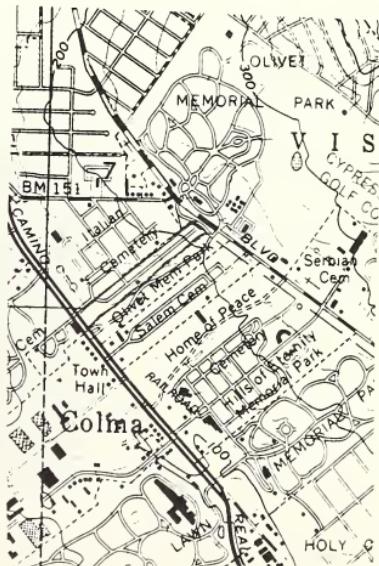
19. Historical and/or architectural importance (dates, events, and persons associated with the site):

Eternal Home Cemetery does contain some interesting examples of cemetery art. However, in the overall quality of its art and architecture, it pales in comparison with most of the other cemeteries included in this study. In addition, it does not have graves of persons of transcendent importance, it is not closely associated with important historical events, and it does not have significant information potential. Consequently, the authors of this study have concluded that this cemetery is not eligible for inclusion in the National Register as a separate district. However, less than one-half of the Colma cemetery complex has been included in this study, since the remaining cemeteries lie outside the project APE. The authors therefore recognize the possibility that Eternal Home could be considered a contributing element of a single historic district that encompasses all of the historic cemeteries of Colma.

Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)



NORTH



20. Main theme of the historic resource (if more than one is checked, number in order of importance):

importance.)

Architecture (X) Arts & Leisure ( )

Economic/Industrial ( ) Government ( )

Exploration/Settlement ( ) Military ( )

Religion ( ) Social/Education ( )

21. Sources (list books, documents, surveys, personal interviews, and their dates):

Field survey by Brack, Fee and Gilberti

Interview with Jori De Emaio, employee of Eternal Home

22. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno  
Gilberti

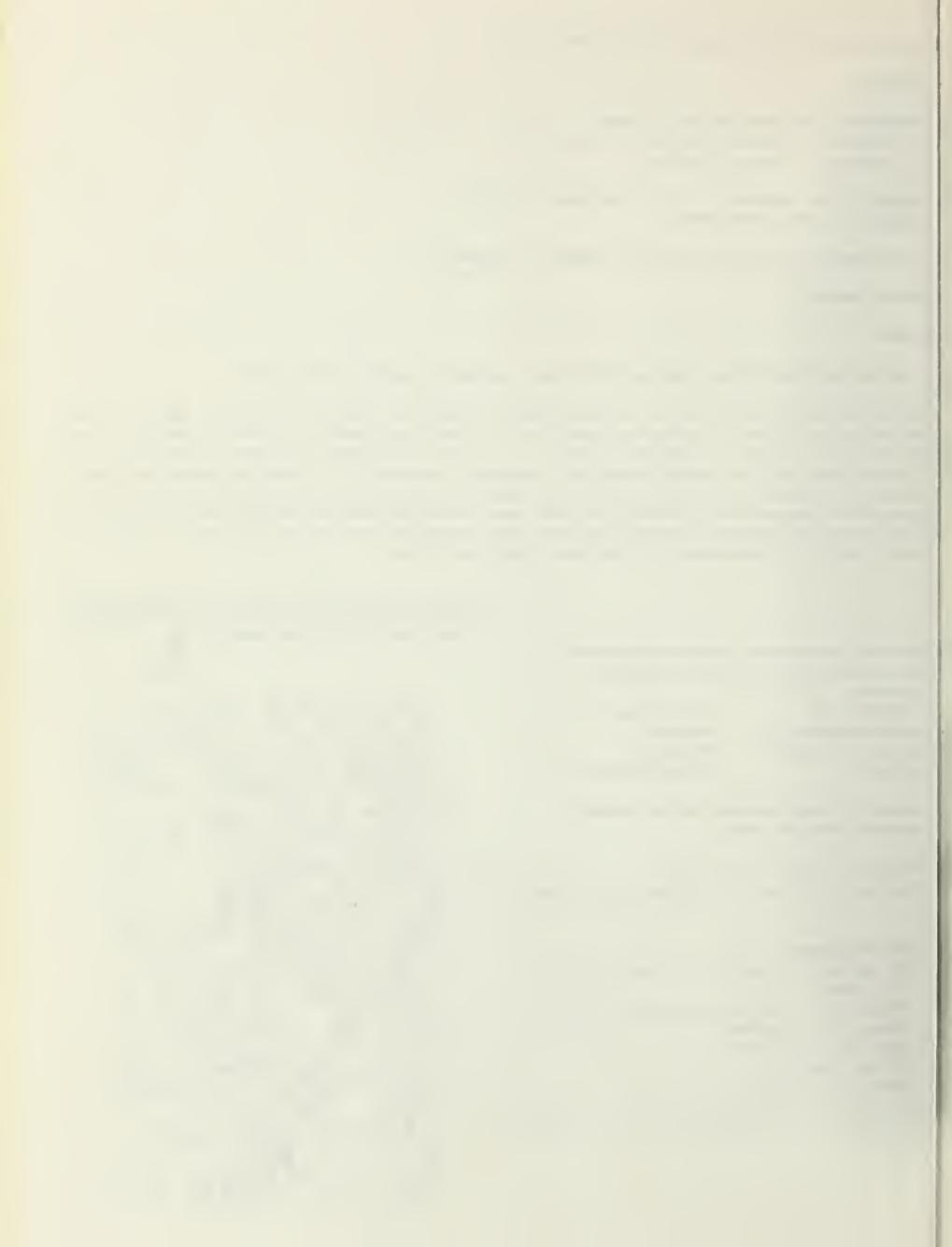
Organization: Archaeological/Historical Consultants

Address: 609 Aileen Street

City: Oakland, California

Zip Code: 94609

Phone: 510-654-8635



## HISTORIC RESOURCES INVENTORY

Ser. No. 3  
 HABS \_\_\_\_\_ HAER \_\_\_\_\_ NR \_\_\_\_\_ SHL \_\_\_\_\_ Loc \_\_\_\_\_  
 UTM: A \_\_\_\_\_ B \_\_\_\_\_  
 C \_\_\_\_\_ D \_\_\_\_\_

## IDENTIFICATION

1. Common name: Salem Memorial Park

2. Historic name: Salem Memorial Park

3. Street or Rural Address: 1171 El Camino Real

City: Colma

Zip Code: 94014

County: San Mateo

4. Parcel numbers:

Address: 625 Brotherhood Way

Present Owner: Congregation Beth Israel

City: San Francisco

Zip Code:

5. Ownership is: () Public () Private

6. Present Use: Cemetery

Original Use: Cemetery

## DESCRIPTION

7a. Architectural style: Traditional Cemetery

7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

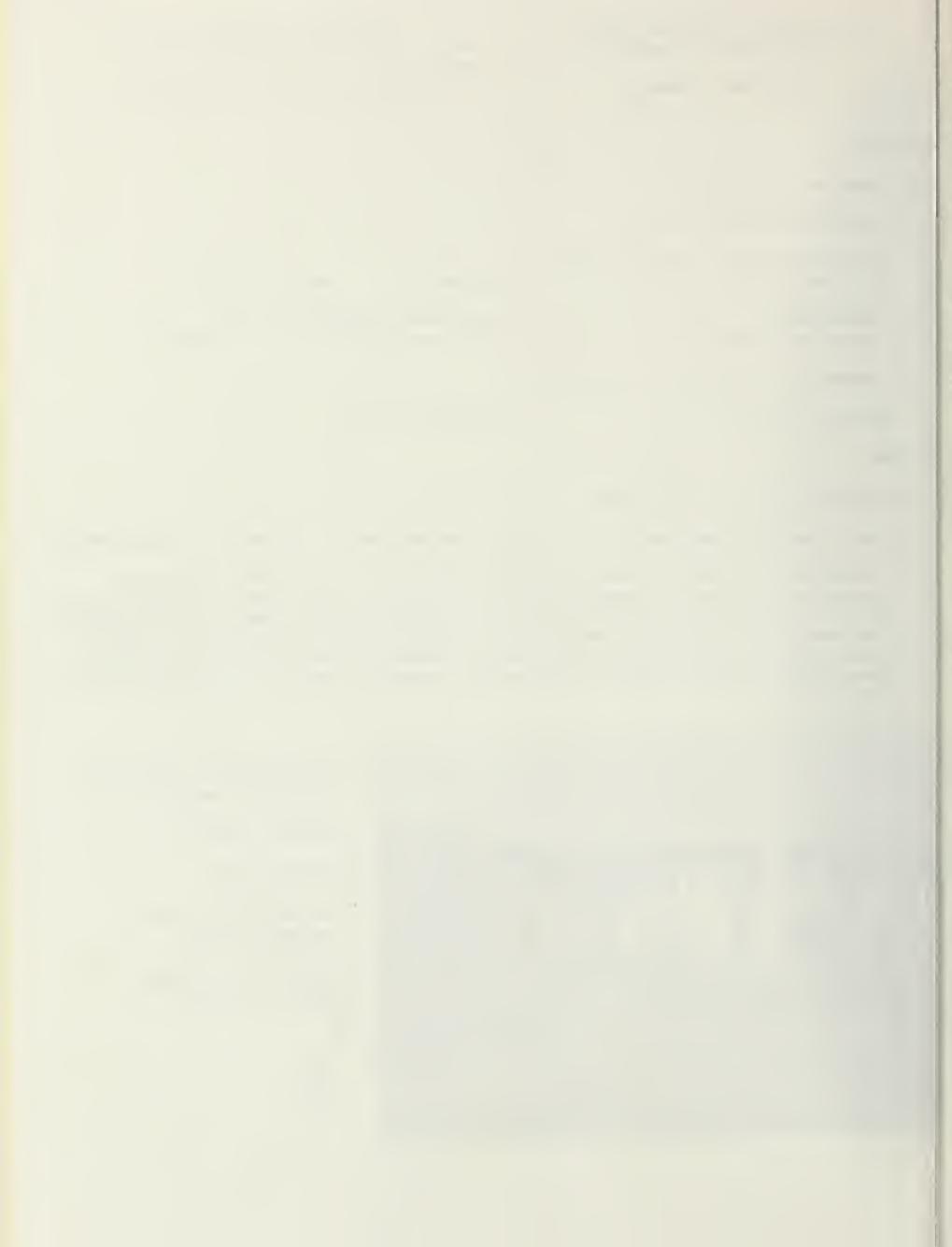
The Salem Memorial Park features a small but representative sampling of late-Victorian and twentieth-century gravemarkers, including obelisks, draped urns, tablets, rustic tree-stump stones, and modern tablets and flat stones. Many feature Hebrew script and other carved symbols of the Jewish people. There is a modest collection of mausoleums near the entrance. The cemetery is divided into a grid with a vehicular street that forms a loop with pedestrian walkways between. The oldest section in the west part of the cemetery has carved curbs and bollards. An open-air mausoleum faced with Roman brick was built in the late 1950s. Landscaping is sparse, with grass and a few scattered trees and bushes.

8. Construction date: Established 1901  
Estimated () Factual: ()

9. Architect: Numerous

10. Builder: Numerous

11. Approximate Property Size:  
Acreage: 17.7 acres12. Date(s) of Photograph(s):  
September-October 1993



13. Condition: Excellent (x) Good ( ) Fair ( ) Deteriorated ( )

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land (x) Scattered Buildings (x) Densely Built-Up ( ) Residential ( )  
Industrial ( ) Other: Cemeteries

16. Threats to site: None Known ( ) Private Development ( ) Zoning ( )

Vandalism ( ) Public Works Project (x)

17. Is the Structure: On Its Original Site? (x) Moved? ( ) Unknown? ( )

18. Related features:

SIGNIFICANCE

19. Historical and/or architectural importance (dates, events, and persons associated with the site):

Salem Memorial Park does contain some interesting examples of cemetery art. However, in the overall quality of its art and architecture, it pales in comparison with most of the other cemeteries included in this study. In addition, it does not have graves of persons of transcendent importance, it is not closely associated with important historical events, and it does not have significant information potential. Consequently, the authors of this study have concluded that this cemetery is not eligible for inclusion in the National Register as a separate district. However, less than one-half of the Colma cemetery complex has been included in this study, since the remaining cemeteries lie outside the project APE. The authors therefore recognize the possibility that Salem could be considered a contributing element of a single historic district that encompasses all of the historic cemeteries of Colma.

Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)



20. Main theme of the historic resource (if more than one is checked, number in order of importance):

importance.)  
Architecture (x) Arts & Leisure ( )  
Economic/Industrial ( ) Government ( )  
Exploration/Settlement ( ) Military ( )  
Religion ( ) Social/Education ( )

21. Sources (list books, documents, surveys, personal interviews, and their dates):

Field survey by Brack, Fee and Gilberti

Interview with Charlie Gerrans, current occupant and former tour director for Salem Memorial Park, October 1993

22. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno Gilberti

Organization: Archaeological/Historical Consultants

Address: 609 Aileen Street

City: Oakland, California

Zip Code: 94609

Phone: 510-654-8635





State of California -- The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
  
HISTORIC RESOURCES INVENTORY

Ser. No. 4  
HABS        HAER        NR        SHL        Loc         
UTM: A        B         
C        D       

IDENTIFICATION

1. Common name: Home of Peace Cemetery/Hills of Eternity Memorial Park
2. Historic name: Home of Peace Cemetery/Hills of Eternity Memorial Park
3. Street or Rural Address: 1299 El Camino Real  
City: Colma Zip Code: 94014 County: San Mateo
4. Parcel numbers: 001-341-300  
Address: P. O. Box 59150 Present Owner: Congregation Emanu-El/Congregation Sherith Israel  
City: San Francisco Zip Code: 94137
5. Ownership is: () Public () Private
6. Present Use: Cemetery Original Use: Cemetery

DESCRIPTION

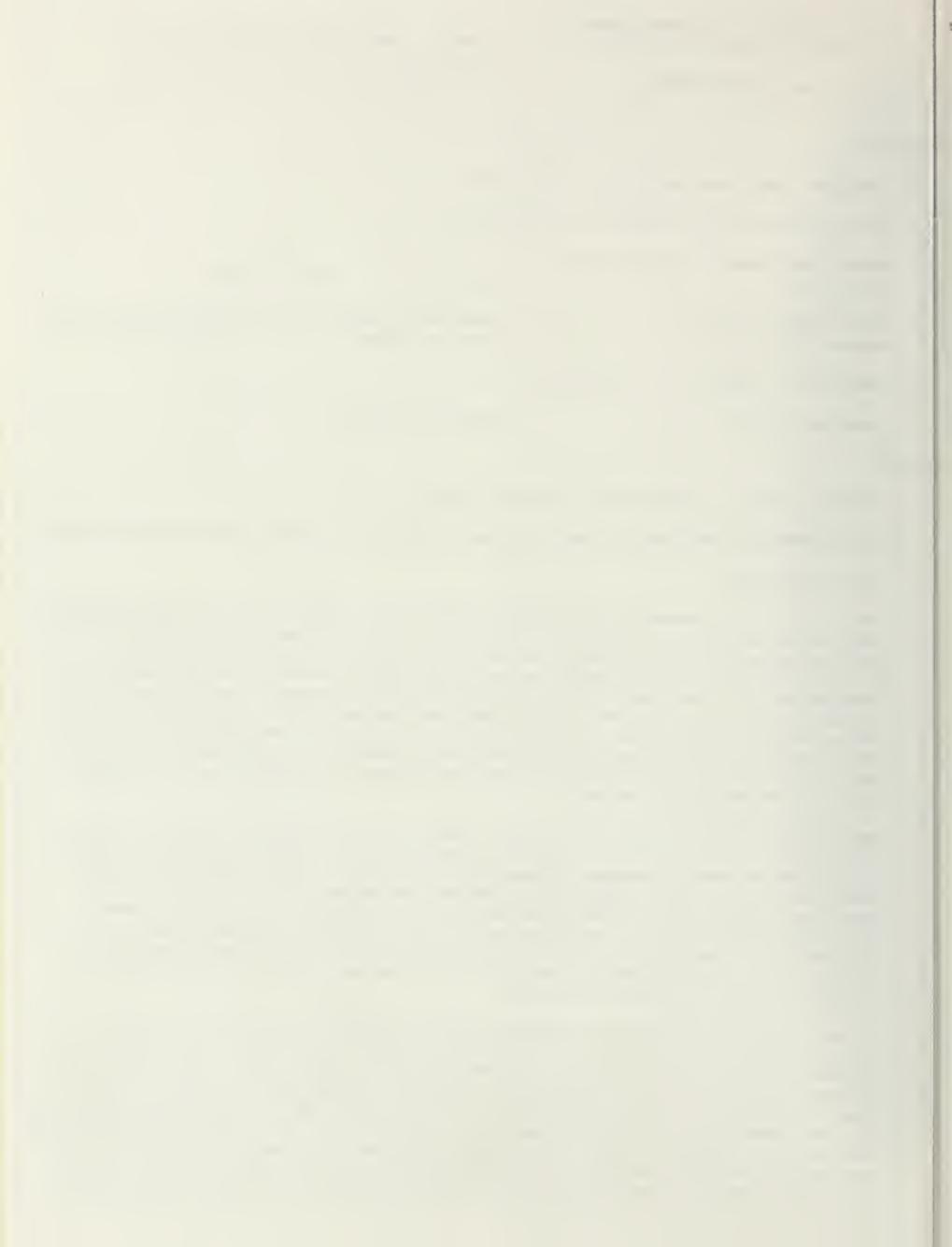
- 7a. Architectural style: Traditional and rural (picturesque) cemetery  
  
7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

Home of Peace Cemetery:

Home of Peace features a remarkable collection of elite as well as typical cemetery art and is an excellent example of cemetery design from 1889 to 1945. Today, the overall impression is of a tightly packed forest of markers and crypts set in lawns and accented with other plantings. The Home of Peace Cemetery is primarily rectilinear in layout. Picturesque curvilinear elements are limited to the area around the ponds on the west side and the circular area near "Eucalyptus Park" on the east side. Missing from the original design of the cemetery is a monumental arched gateway and chapel that once adorned the entrance on the Main Road. The gateway was an eclectic mixture of Moorish and Gothic (unusual for Jewish cemeteries, given its Christian associations) forms and motifs combined in an exuberant Victorian manner. Behind the arch at the present location of the circle or roundabout was a mortuary chapel with Moorish and High Victorian design features. The chapel was reportedly torn down after it was damaged in the 1906 earthquake, a fate that may have been shared by the gateway.

Most of the burial area is laid out in regular streets. Sections A through G are divided by foot-high carved stone curbs or coping inscribed with the names of family plots; these sections are punctuated by fancifully carved bollards or piers. The area around the mausoleums and gravemarkers feature mown grass. Scattered randomly throughout the cemetery are many types of trees and bushes, including Monterey pine, Monterey cypress, yew, palm, holly, cedar, deodar, redwood, elms, and yucca. Clipped yews and boxwood hedges are also common. A line of very old palms is present near the Emanu-El Mausoleum. Several areas have not yet been developed for graves and continue in their traditional use for flower-growing. The Beth Shalom section (near Eucalyptus Park) is a congregational burial area dating to 1971. It is composed primarily of modern black and a few red two-foot markers. This section does not contribute to the historic character of the district.

The Home of Peace Cemetery displays the full range of gravemarkers from the mid-nineteenth century through the twentieth century. Sections O through P are primarily Victorian in nature. This section is composed mostly of marble slab gravemarkers ranging from one to eight feet. Gravemarkers include the following motifs: willows, joined hands with double tombstones for married couples, draped urns, scrolls, broken columns, obelisks, draped tablets, vegetal ornamentation, roses, piers, and posts. The sections for the graves of babies and small children are frequently marked with lambs. Mother and Father are denoted on numerous graves. Many markers show Hebrew writing and the origins of the deceased, including many German cities. A large percentage of these graves were moved from San Francisco. A nearby area features paupers' graves. Marble and granite (granite becomes more popular after 1910) gravemarkers of varying ages are found throughout the rest of the cemetery and feature many different motifs or themes, including: obelisks,



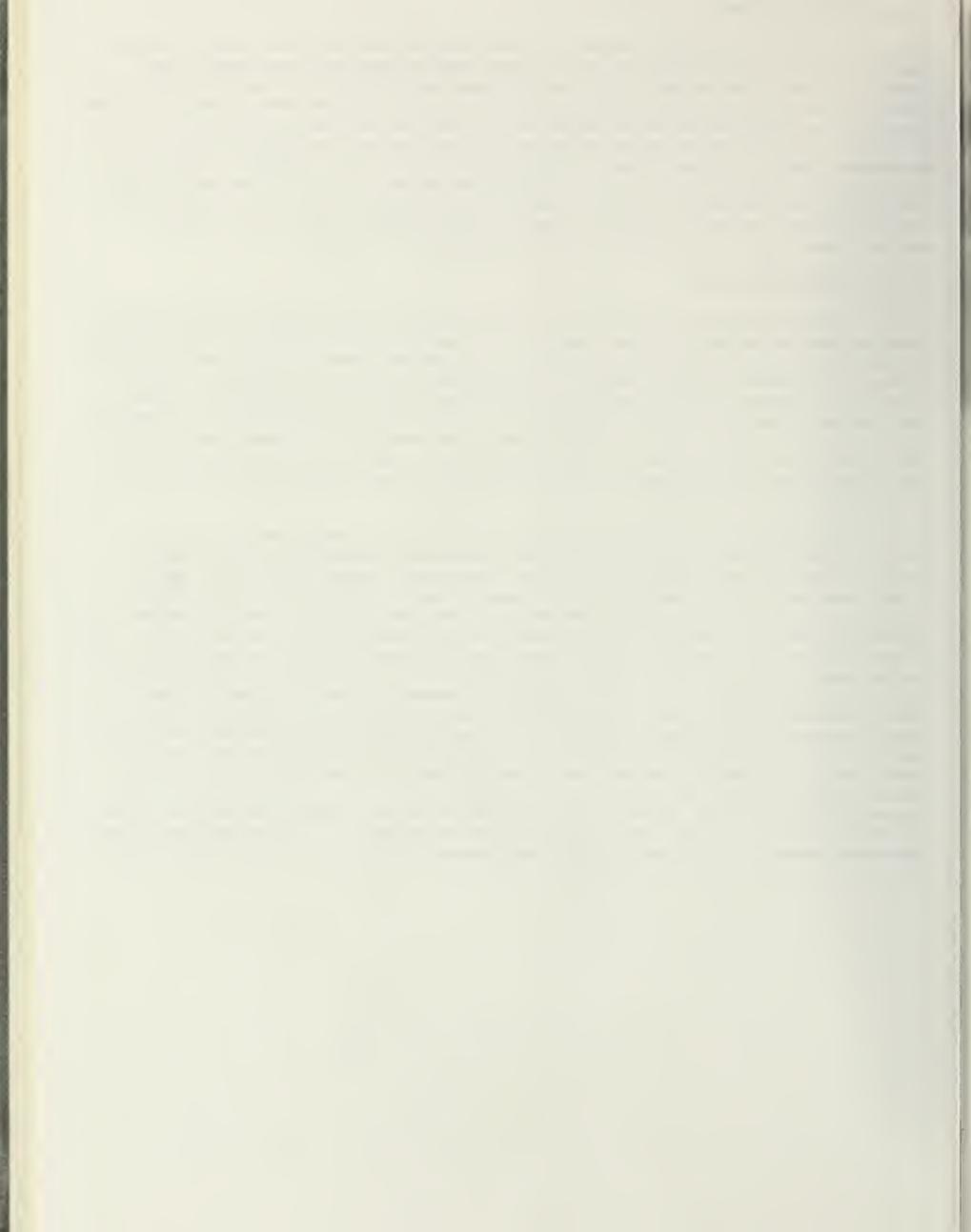
**7b. Physical Condition (continued)**

broken columns, draped urns, sarcophagi, tablets, slabs, rustic stones, and lambs for children. Many feature carved representations of the menorah or the Star of David. The stones frequently describe the relationships of family members buried there, as well as place of origin. Many also feature carved Hebrew script in addition to English. The cemetery also features a large number of fine family mausoleums, many of which house the remains of significant figures in the history of California and the San Francisco Bay area. The mausoleums are scattered throughout the western half of the cemetery, but an uncoordinated ensemble are arranged around the circle near Eucalyptus Park. Most of the mausoleums are granite, of neo-classical design; yet others feature Moorish, Egyptian, Renaissance, or eclectic High Victorian elements. These mausoleums are usually finished with polished marble on the interior and usually feature bronze gates or doors. Some portrait and figural sculpture is to be found in the cemetery, but very little compared to Christian cemeteries. The remarkable collection of cemetery art and architecture in this cemetery reflects the position of Temple Emanu-El as the most socially prestigious synagogue in San Francisco.

**Hills of Eternity Memorial Park:**

The Hills of Eternity Memorial Park features a collection of elite as well as typical cemetery art and is an excellent example of cemetery design from 1889 to 1945. Today, the overall impression is of a tightly packed forest of markers and crypts set in lawn and accented with other plantings. The Hills of Eternity Memorial Park is primarily rectilinear in layout, and its pattern of streets and walkways is aligned with those of the Home of Peace Cemetery. Most of the western half of the cemetery is distinguished by foot-high carved stone curbs or coping inscribed with the names of family plots and are punctuated by fancifully carved bollards or piers. The areas around the mausoleums and gravemarkers feature mown grass. Although there are fewer trees and bushes in this cemetery than in neighboring Home of Peace, one can find Monterey pine, Monterey cypress, yew, palm, juniper, and yucca. Boxwood hedges are also common. A line of very old palms is near the Emanu-El Mausoleum. Several areas have not yet been developed for graves and continue in their traditional use for flower-growing.

Hills of Eternity displays the full range of gravemarkers from the mid-nineteenth century through the twentieth century. The markers in Section O are primarily Victorian in nature and are composed mostly of marble slab grave markers that were removed from cemeteries in San Francisco. Gravemarkers include the following motifs: weeping willows, joined hands with double tombstones for married couples, draped urns, obelisks, draped tablets, vegetal ornamentation, roses, lambs, piers, and posts. Many markers show Hebrew writing and the origins of the deceased, including many German cities. Marble and granite gravemarkers (granite becomes more popular for markers after c. 1910) of varying ages are found throughout the rest of the cemetery and feature many different gravemarkers including obelisks, broken columns, draped urns, sarcophagi, tablets, slabs, table top and rustic stones. Many feature carved representations of the menorah or the Star of David. The stones frequently describe the relationships of family members buried there, as well as place of origin. Many also feature carved Hebrew script in addition to English. The cemetery also features many fine family mausoleums. The mausoleums are scattered throughout the western half of the cemetery. Most of the mausoleums are granite, of neo-classical design; yet others feature Renaissance, rustic, or eclectic High Victorian elements. These mausoleums are usually finished with polished marble on the interior and feature bronze gates or doors. Some portrait and figural sculpture is to be found in the cemetery, but very little compared to Christian cemeteries. Although the Hills of Eternity Memorial Park is somewhat less impressive than the Home of Peace Cemetery (which reflects the social position of the two congregations), it nevertheless contains a fine collection of cemetery art and architecture, and its tandem development and visual unity with Home of Peace dictates that the two be placed in the same historic district.





8. Construction date: Established 1901  
Estimated ( ) Factual: (X)
9. Architect: Numerous
10. Builder: Numerous
11. Approximate Property Size:  
Acreage: 20 acres
12. Date(s) of Photograph(s):  
September-October 1993

13. Condition: Excellent (X) Good ( ) Fair ( ) Deteriorated ( )

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land (X) Scattered Buildings (X) Densely Built-Up ( ) Residential ( )  
Industrial ( ) Other: Cemeteries

16. Threats to site: None Known ( ) Private Development ( ) Zoning ( )  
Vandalism ( ) Public Works Project (X)

17. Is the Structure: On Its Original Site? (X) Moved? ( ) Unknown? ( )

18. Related features:

#### SIGNIFICANCE

19. Historical and/or architectural importance (dates, events, and persons associated with the site):

The Home of Peace Cemetery/Hills of Eternity Memorial Park abut one another and were developed in tandem. They appear to qualify for the National Register as a state-level district whose period of significance is the late 19th and early 20th centuries. These two cemeteries make up a district due to their historic and visual unity. This district appears to qualify under criteria B and C of the National Register significance criteria. Both cemeteries, but especially Home of Peace, contain the graves of persons exceptionally significant in California's economic history: banker I. W. Hellman, clothier Levi Strauss, and leading members of the Lilenthal, Zellerbach, Haas, Sachs, Fleishhacker, and Shilling families, to name only a few. Lawman Wyatt Earp is also buried here. This district also represents an excellent example of cemetery design during the period 1889-1945. It shows both the influence of the traditional rectilinear cemetery design and the picturesque curvilinear design and natural landscaping of the more modern rural cemetery style. It therefore embodies the distinctive characteristics of design for both these types of cemeteries. This district also has excellent integrity of location, materials, workmanship, feeling, and association. Its integrity of design is only good, due to the loss of a monumental arched gateway and chapel due to the 1906 earthquake, and its integrity of setting has been somewhat impacted by nearby developments and so is also only good. Notwithstanding some minor loss of integrity, this district is clearly an authentic historic property and in our opinion meets the special criteria consideration for the National Register.



20. Main theme of the historic resource (if more than one is checked, number in order of importance):  
importance.)

Architecture (X) Arts & Leisure ()  
Economic/Industrial () Government ()  
Exploration/Settlement () Military ()  
Religion () Social/Education ()

21. Sources (list books, documents, surveys, personal interviews, and their dates):

Personal interviews with Judith Edmondson, manager of Home of Peace Cemetery, October 1993

Personal interviews with Jose Reyez, long-term employee of Home of Peace Cemetery, October 1993

Personal interviews with Naomi Tilson, manager of Hills of Eternity Cemetery, October 1993

The Chronicles of Emanuel (San Francisco, 1900)

Fred Rosenbaum, The Architects of Reform

San Francisco Chronicle, May 10, 1902, p. 7 (Fisher-Sahlein mausoleum)

American Architect, August 7, 1912 (Naphthalyn monument)

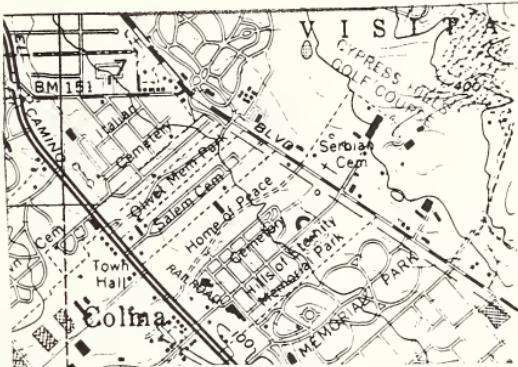
Kent Seavey, Historic Resources Inventory: City of Colma, California, 1992

Files in the collection of Hills of Eternity Cemetery

Telephone interview between Naomi Tilson and Stuart Sieroty, October 1993

San Francisco Chronicle, June 29, 1901 (Brown mausoleum)

Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)



2. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno Gilberti

Organization: Archaeological/Historical Consultants

Address: 609 Aileen Street

City: Oakland, California

Zip Code: 94609

Phone: 510-654-8635

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**General Description, Photo continuation page**  
Home of Peace/Hills of Eternity Historic District



Looking from HOP  
into HOE



Older section  
facing N



**General Description, Photo continuation page**  
Home of Peace/Hills of Eternity Historic District



Looking from HOE  
into HOP





**General Description, Photo continuation page**  
Home of Peace/Hills of Eternity Historic District



Older section - N  
end facing NE



Moved from  
original site



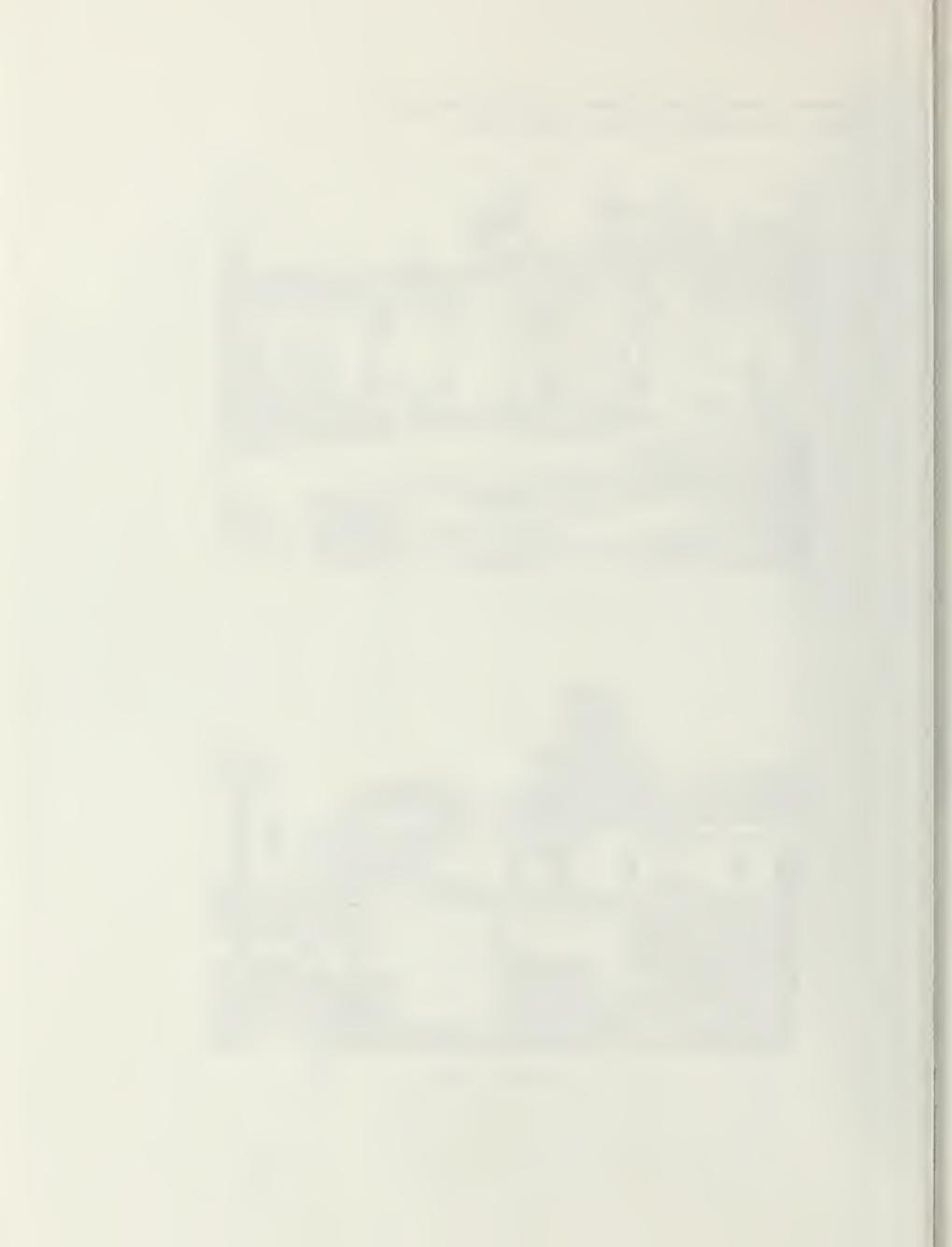
HOE facing NW



**General Description, Photo continuation page**  
Home of Peace/Hills of Eternity Historic District



Eucalyptus Circle

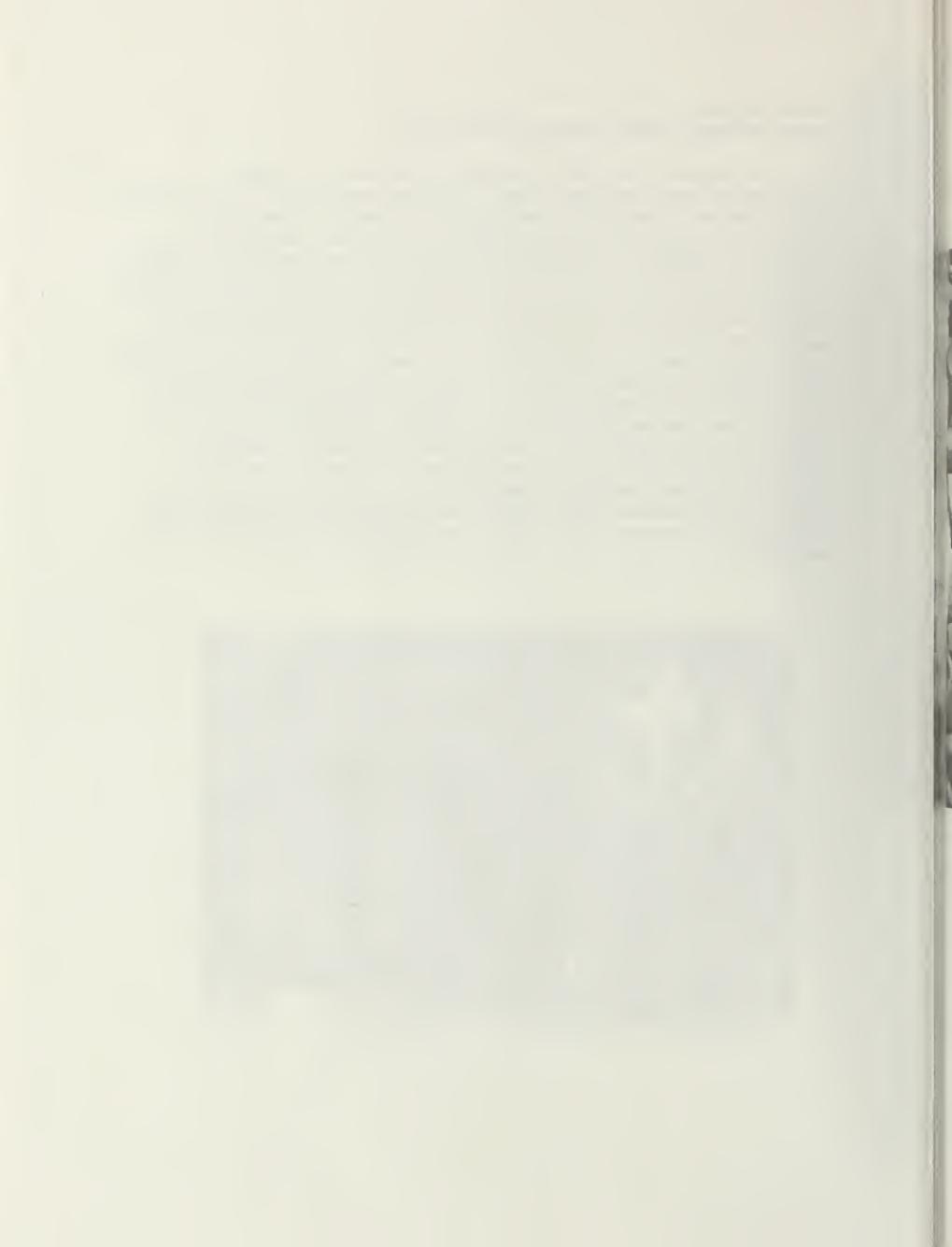


## HOP/HOE #1

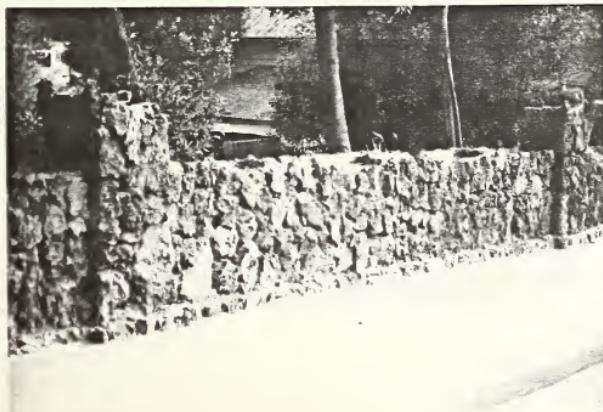
### Home of Peace: grotto, ponds and rustic fence.

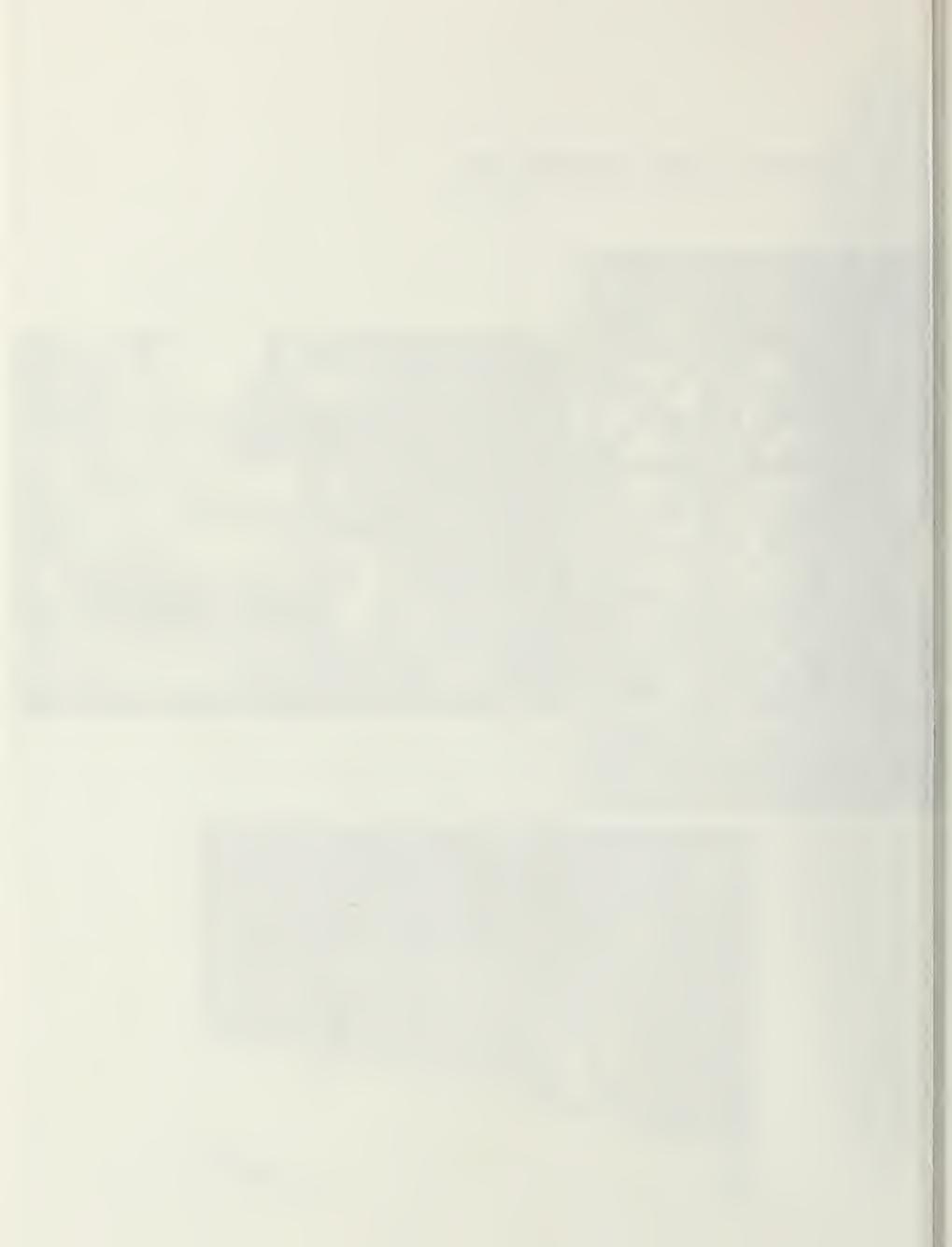
This grotto was built ca. 1889 for temporary interments while family mausoleums were under construction. The grotto was built into a mound and its face is finished in rough, uncoursed stone that is meant to appear rustic or naturalistica. The bronze gates were designed to imitate rustic-branch woodwork arranged in an "X" pattern. In contrast to these features, the interior is finished in white marble with a stained glass ceiling (now much deteriorated) beneath a skylight. Near the grotto are two modest ponds which are executed in the same rustic stone and presumably date from the same period, but no documentation for this has been uncovered. One pond features a now-overgrown rustic fountain. Also of similar stone is a rustic fence running along the entrance to the cemetery opposite the office. It is built of uncoursed lava rock with and features hollow piers that were used for plantings. The grotto, fence and the ponds are the best examples of the rural cemetery aesthetic to be found in the Home of Peace cemetery. Such rustic features were common elements of picturesque American landscape design from 1850 through 1940. Rustic grottos in particular were popular features in parks. The rustic taste was often applied to gravemarkers and the Colma cemeteries feature many tree-stump and boulder tombstones. These features contribute to the historic character of the district.





**HOP/HOE #1 Photo continuation page**  
Home of Peace: grotto, ponds and rustic fence





## HOP/HOE #2

**Home of Peace: Emanu-El Mausoleum, 1935, 1955, 1964. Designers: Herzka and Knowles**

This building, erected in 1935 and enlarged in 1955 and 1964, was designed by architects Herzka and Knowles in a stripped Neo-Byzantine style recalling the congregation's San Francisco temple. Containing 1200 crypts and 1500 niches, it actually functions as both mausoleum and columbarium, and includes a chapel and crematory, the latter signalled by two iron-reinforced brick chimneys visible only from the rear. The building has the irregular, branching plan typical of such structures, but appears symmetrical from the front. The one-story, reinforced concrete structure rests on a concrete foundation. The walls are board-formed, and capped by a prominent battered cornice punctuated by leafy medallions inset in square panels. The roof is flat, with the exception of a dome over the chapel and a gable over the porch entry, both of which are covered in mission tile. The entry is recessed under a compound arch, and approached by a short flight of travertine steps. Bronze doors have glass panels. A lunette above the doors contains a set of carved white-marble tablets with the Ten Commandments inscribed in Hebrew. Bronze windows are casement type set in arched openings. The main entry leads through a vestibule to the Swig Chapel, a square space covered by a sail-vaulted ceiling, with an arched chancel and stained glass windows. Skylighted galleries are faced in marble, with stylized pilasters. Furniture includes simple, Moderne-style, carved wood pews in the chapel, and similar benches in the galleries. Associated features include a rustic rubble stone pool and fountain, as well as a carved white marble well. This building is a contributing element of the district.





**HOP/HOE #2 Photo continuation page**  
Home of Peace: Emanu-El Mausoleum





HOP/HOE #3

**Home of Peace Cemetery: Lilienthal Family Mausoleum, ca. 1919.**

This family columbarium (all remains are cremated) is composed entirely of marble and is of a generally square plan. It is more open in feeling and design than other mausolea in the cemetery, as it is conceived more as a garden seat than as a small house. This was no doubt made possible by its function as a columbarium. A gable roof covers a Palladian porch with two Ionic columns. Within the porch are two benches for reflection, and an altar-like projection. This altar bears the inscription, "We have fared my heart and I" and an open book in which is inscribed the name Lilienthal. Also inscribed are the names Jesse Lilienthal (died 1919), Lillie and their two children. This monument is a contributing element of the historic district.





HOP/HOE #4

**Home of Peace Cemetery: Napthaly Family Mausoleum, 1910 or 1911.**  
**Designer: Willis Polk.**

This granite mausoleum in the shape of an Egyptian pylon is the tallest in the Home of Peace Cemetery and one of the tallest in Colma. The mausoleum assumes the form of a monumental gate with Egyptoid bronze grilles guarding the crypts. Carved ornamental bands surround the facade perimeter and gateway. A curved projecting cornice bears a solar disk with serpents. The mausoleum currently contains six burials. Joseph Napthaly was the first internment on the site in 1910. Napthaly was a prominent member of Congregation Emanu-El, and his tomb demonstrates the continuing popularity of Egyptian motifs for funeral architecture, even before the discovery of King Tut's tomb stimulated the 'second' Egyptian Revival in the 1920s. The architect of the monument was one of the most prominent architects ever to practice in the San Francisco Bay Area. He first came to San Francisco as the West Coast office supervisor for Daniel Burnham. His works include: many houses for prominent patrons (e.g. Filoli for William Bourn), the Sunol Water Temple, and the Hallidie building (1917), often described in architectural history texts as one of the world's first glass curtain wall buildings. Polk was also the supervising architect of the Panama-Pacific International Exposition (San Francisco, 1915). The Napthaly Monument was pictured in American Architect, on August 7, 1912, and is a contributing element of the historic district.





HOP/HOE #5

**Home of Peace cemetery: Levi Strauss Family Mausoleum, ca. 1893.**

This granite mausoleum is hexagonal in plan. Angled corner pier pilasters project off a rough-hewn base giving the impression of slightly recessed walls. Two massive, squat, fluted Doric columns flank the entry porch which features a gable roof with cornice. The bronze doors display vegetal and egg and dart motifs. The back of the building is adorned with Greek key motif. The structure is capped with a stepped hexagonal drum and round dome of smooth granite blocks with a stained-glass oculus at the crown. The interior is hexagonal with marble walls and paving. The monument commemorates Levi Strauss who founded what much later became the largest private clothing company in the world. His name is virtually synonymous with blue jeans which were the cornerstone of his empire. Levi Strauss died in 1892. Strauss' mother Rebecca who died in 1869 was moved into the tomb. Also in the tomb are members of the Strauss clan including Haas' and Sterns' who were prominent business people and philanthropists. The Levi Strauss mausoleum is a contributing element of the historic district.





HOP/HOE #7

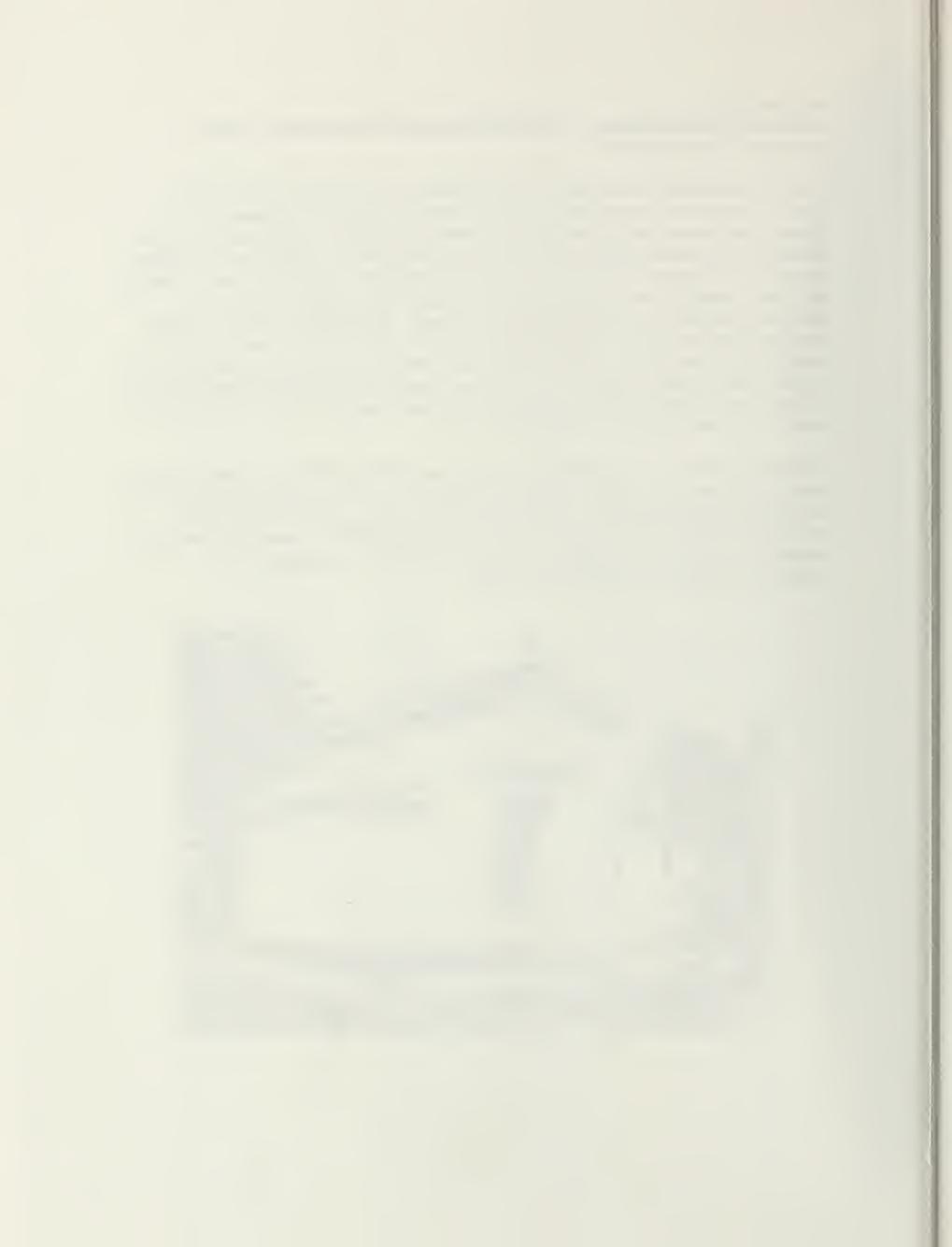
Home of Peace cemetery: Fisher-Sahlein Family Mausoleum, 1902.

Designer: Julius Krafft

The Fisher-Sahlein mausoleum is an impressive monument built of large granite blocks in a severe Greek revival mode. The building consists of a central temple section flanked by flat-roofed wings. This central section is not pedimented but does feature a prominent cornice with acroteria and a carved wreath in the gable. The door has a typical battered Greek frame and a bronze door with classical ornamentation. The wings of the building also feature cornices and plain, circular rondels in the frieze. The interior of the building is finished in white marble. Classical forms and motifs were the most popular inspiration for the designs of family mausoleums in the Colma cemetaries. The Fisher-Sahlein tomb stands out from other classically-derived mausoleums by virtue of the starkness of its execution. The male heads of the families interred here were Henry Sahlein and Philip Fisher.

Mrs. Henry Sahlein is also interred in the mausoleum. She was known for her work in the women's suffrage movement and the planning and promotion of the Panama-Pacific Exposition in San Francisco in 1915. The architect of the monument, Julius Krafft was a locally prominent architect known for designing homes for high society families. The Fisher-Sahlein mausoleum is a contributing element of the historic district.



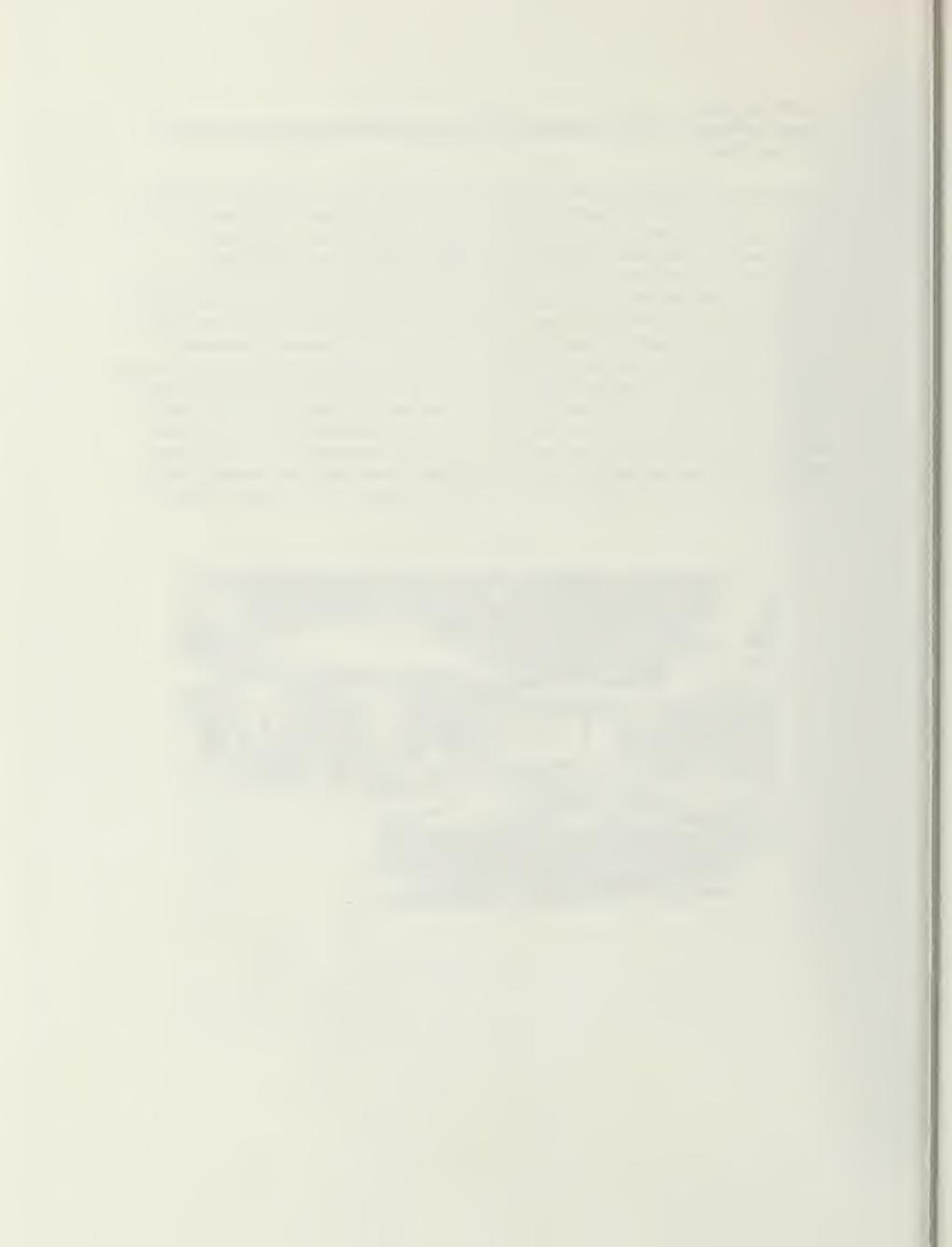


**HOP/HOE #8**

**Home of Peace: 1351 El Camino Real, American Monument Company, Inc., ca. 1940.**

This structure resembles a wood-frame, suburban house dating from the 1930 or early 1940s and is generally square in plan. Resting on a concrete base, it is clad in peach-colored stucco with brown trim. The building's hip roof is composed of composition shingle and exhibits exposed carved rafters. A recessed porch features a brick stoop and glazed doors. Fenestration includes arched and flat-arched wood casement windows. The back of the building has a wood stoop and solid wood door. A wood-covered walkway from the street to the building is probably a recent addition. A shed-roof garage in textured, grooved plywood from circa 1980 in the back of the property is painted to match the front building. A workshop circa 1975, located in the back of the property, is irregular in plan and features gabled and shed roofs. A stone storage shed(c, 1980) is also visible in the far rear of the property. Before 1980, the business was known as Ernst Berlin memorials. Although this property has long been leased to private memorial companies, its association with the development of the Colma cemeteries makes it a contributing element of this historic district.



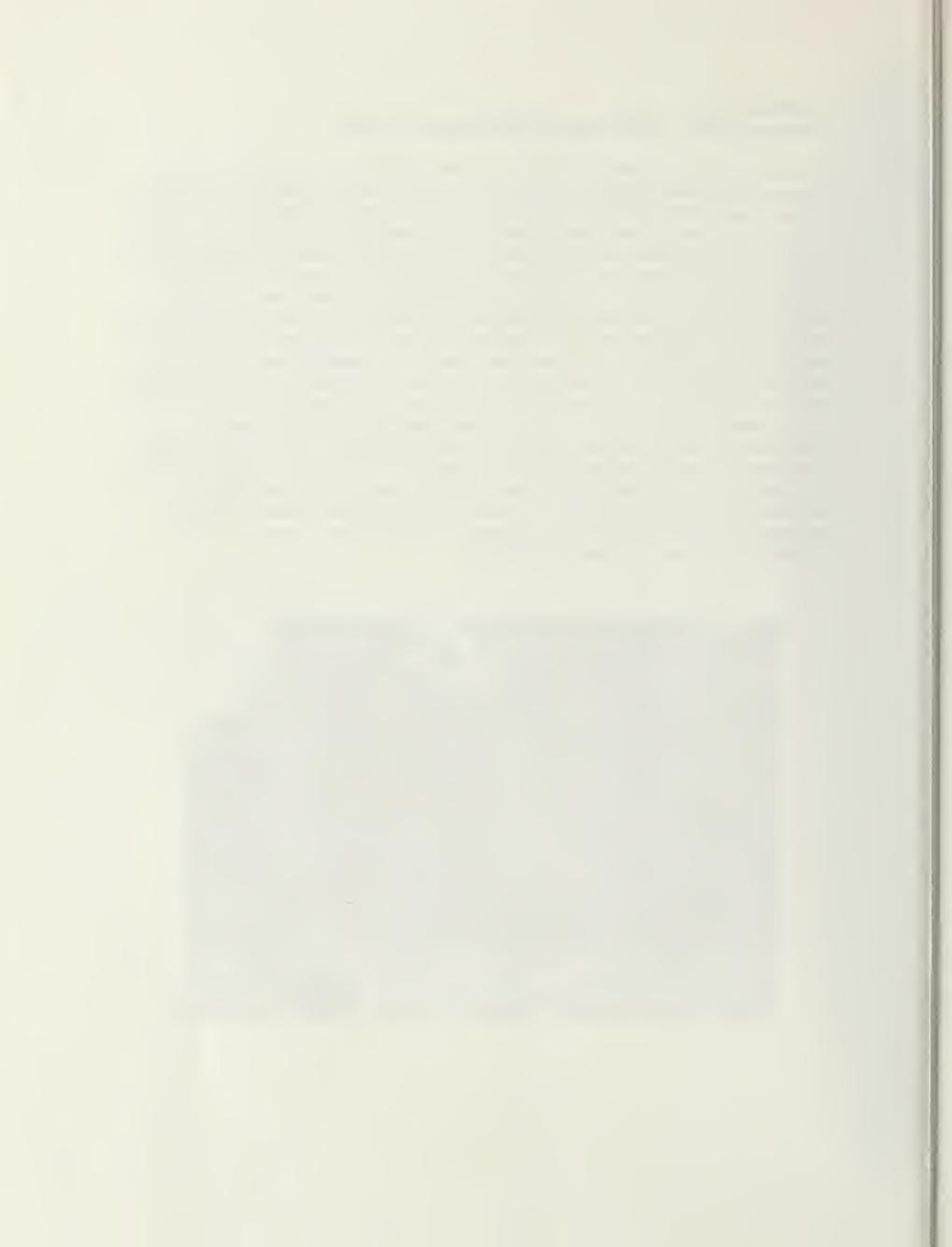


**HOP/HOE #9**

**Home of Peace: Horse Barn/ Pump House, ca. 1900.**

Located close to El Camino Real, next to the cemetery's main drive, this one-story, wood-framed structure rests on wood sills. Original documentation does not survive for this building, but the building is believed to date from the turn of the century, when it was used by the cemetery maintenance workers as a horse barn and pump house for nearby wells. The original plan was rectangular, but a rectangular addition projecting from the middle of the east side creates a T-shaped footprint. Walls are clad in drop siding with corner boards. A plain wood frieze runs underneath a boxed eave bracketed by wood modillions. The hip roof of the original section is covered with corrugated sheet metal, the shed roof of the east addition with corrugated plastic. Presently, the building is entered by a pair of large, outward-opening, double wood doors in the addition, but the original entries appear to have been two sliding wood barn doors, now partly covered with plywood, set in arched openings with simple wood surrounds. Similar multipane windows have wood sash. The Colma Cultural Resource Inventory suggests that this structure was a farm outbuilding, but that is unlikely given the level of finish and location near the entrance to the cemetery. Perhaps it served as a stable for the horses of visitors. Though somewhat altered, the building maintains enough historic integrity to be a contributing element of the historic district.



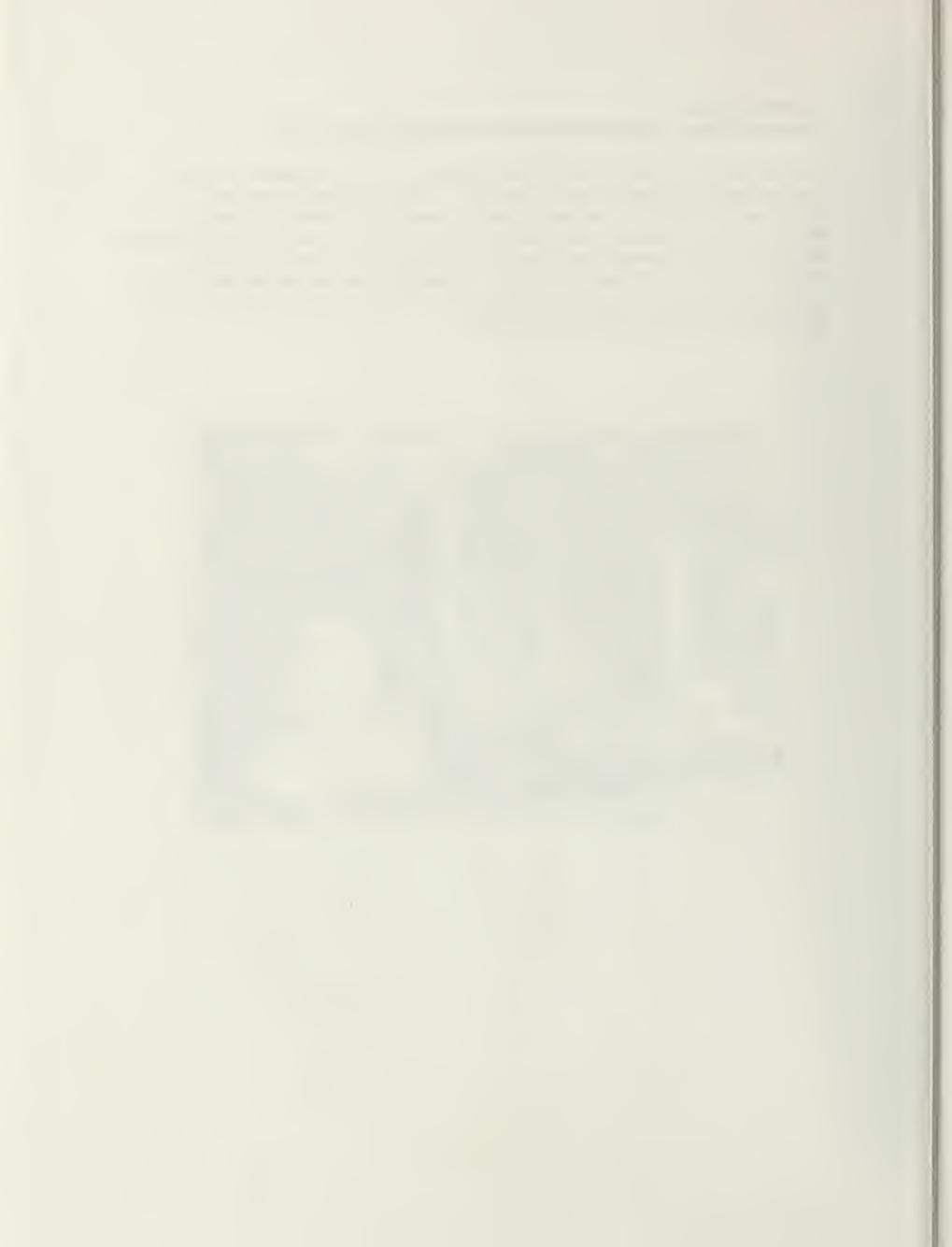


**HOP/HOE #10**

**Home of Peace: Old Pump House and Reservoir, ca. 1910.**

This utilitarian building, probably constructed ca. 1910, is located near the reservoir and is currently used for storage. It is a one-story, wood frame structure on a concrete foundation, with a gable roof covered in corrugated metal, and walls clad in wood shingle or drop siding. There is a single, paneled wood door and one sealed window. The reservoir is covered over but is believed to date to the beginning of the cemetery when water was pumped up to this location from wells near El Camino Real. Both structures contribute to the historic character of the historic district.

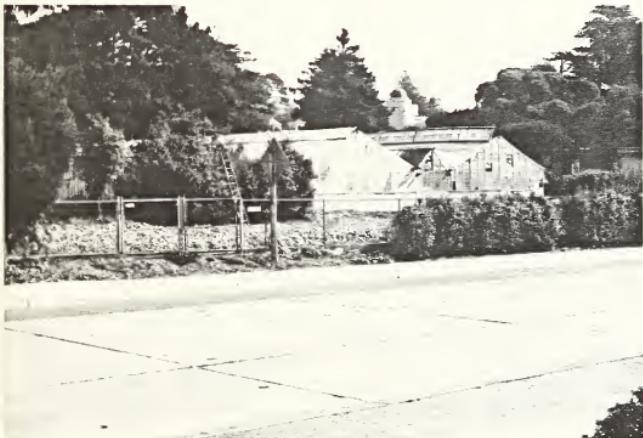


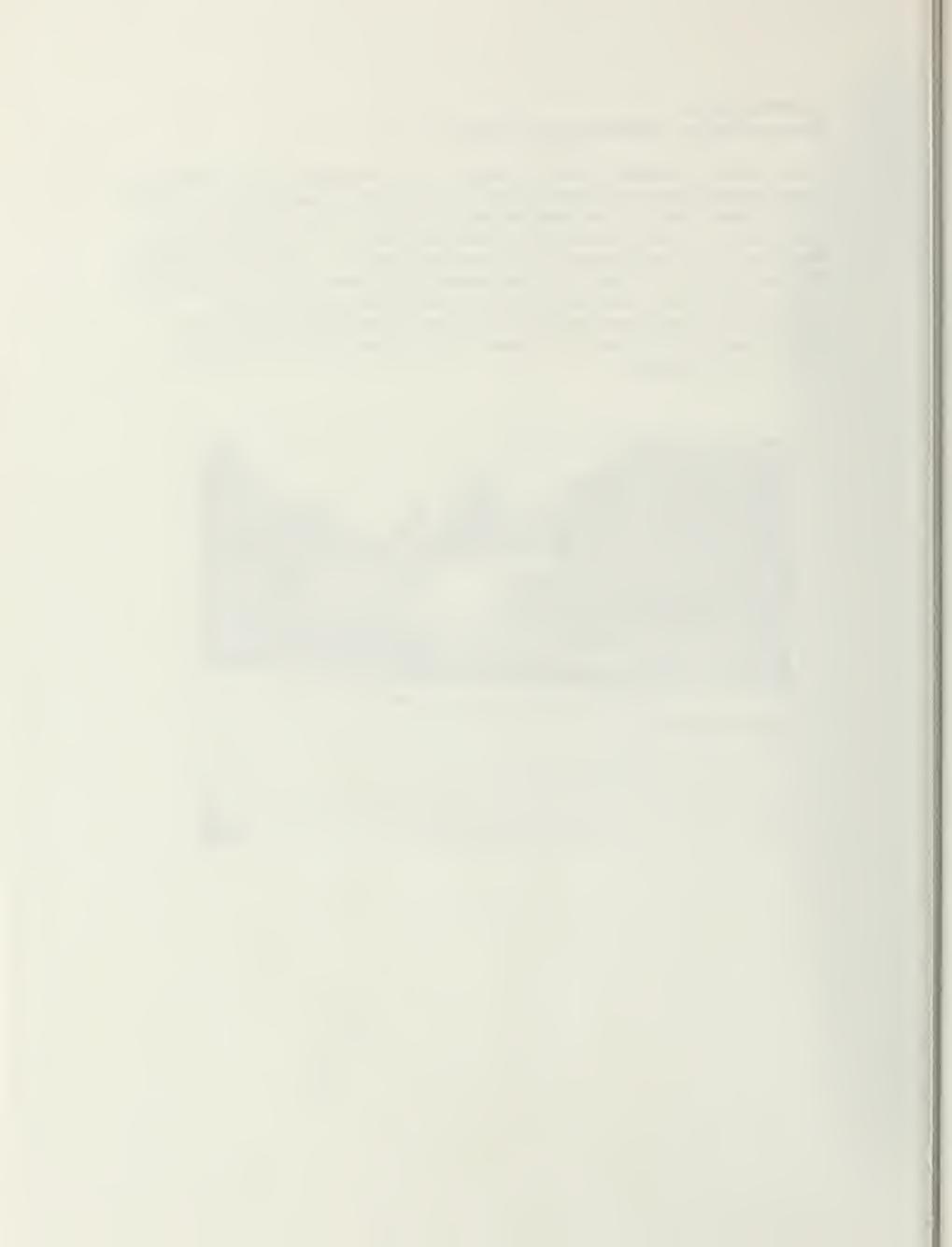


**HOP/HOE #11**

**Home of Peace: Greenhouses, ca. 1933.**

This one-story, utilitarian building , erected in the early 1930s, has a wood-and-metal frame resting on concrete footings. The parallel gable roofs are covered in corrugated plastic. The walls are earth-bearing and clad in chamfered wood siding. Awning-type windows have wood sash. An attached, one-story shed has a wood frame resting on a concrete foundation. The shed roof of this attached structure is covered with tar paper. Sliding barn doors are made out of wood. Double-hung windows have wood sash. Although somewhat deteriorated, this utilitarian building contributes to the historic district for its historic association (it provided flowers for grave sites) with the landscape history of the cemetery.



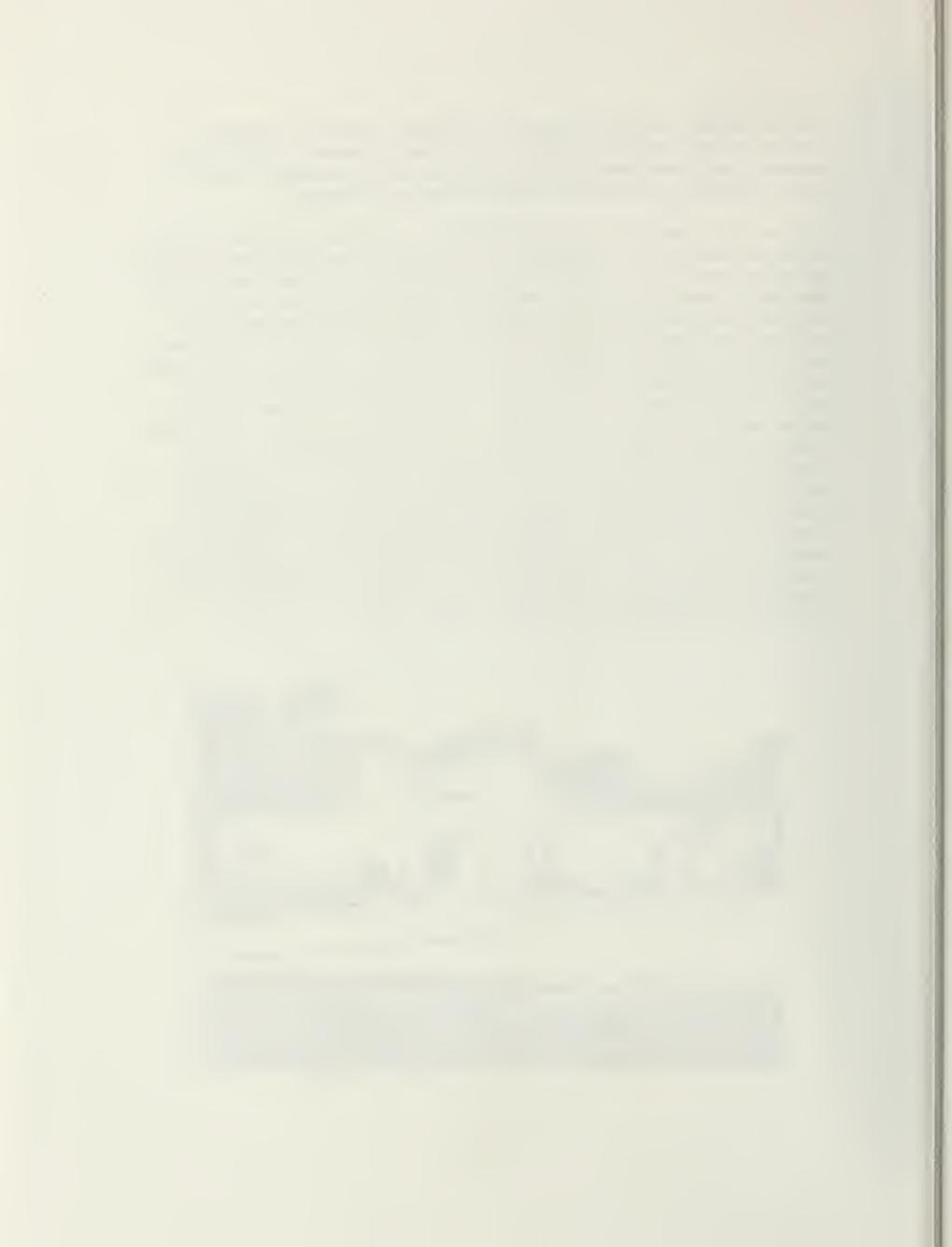


## HOP/HOE #12

**Hills of Eternity: Portals of Eternity.** Architect: Wallace A. Stephen. Original Builder: Abraham Hyman and Samuel Appleton. 1933-34, with numerous additions through the post-war period. (successor firms - Hyman, Appleton & Wolfard and then Appleton & Wolfard)

This one-story, reinforced-concrete building on a concrete foundation serves as both a mausoleum and columbarium. The front of the building is set parallel to the grade, exposing an extensive basement burial area on the downhill side. The color scheme is pink. The plan is branching and irregular, as is typical of such structures, but the front is symmetrical, with a central, recessed entry flanked by two octagonal, stepped towers capped by octagonal, tiled domes. An octagonal drum on axis with the entry marks the location of a rotunda inside. Two long walls extend from either side of this composition, broken only by slightly projected pavilions containing paired windows. The main doors are bronze with glazing and bronze grilles. A frieze above the entry bears Jewish symbols in relief, as does a second frieze above the basement entry. The interior is faced in travertine, with stained glass skylights over the galleries. The rotunda has a marble mosaic floor and is also enclosed by a skylight. This space leads to a rectangular chapel with a chancel, faced in marble, with carved wood pews and stained glass windows and skylight. This impressive design incorporates the Byzantine Revival forms popular for Jewish structures, reinterpreted through the simplified Moderne esthetic of the 1930s and 40s. The later addditions have matched the original aesthetic or the exterior. This building is a contributing element of the historic district.





HOP/HOE #13

Hills of Eternity Cemetery: Blackman memorial, ca. late 1880s.

This burial consists of two marble posts with a bridging arch, which most likely once displayed an urn (according to the pattern found in similar monuments). Scrolls and leafy foliage adorn the posts. This is the grave marker of Abraham Blackman from Plock, Poland, deceased in 1888 and Minna Blackman from Szroda, Prussia, deceased in 1886. Plaques on the posts bear the inscriptions "faithful wife and loving mother" and "For thou wilt not, O Lord, leave my soul in the grave." The back of the posts feature Hebrew script. This type of marker with two posts joined by an arch is found in many of the cemeteries at the graves of married couples. Because of the date on the gavemarker, the bodies and their marker were probably moved from San Francisco. The arch has been cracked and repaired and it is possible that this damage occurred during the 1906 which caused widespread damage throughout the cemetery. This memorial is a contributing element of the historic district.



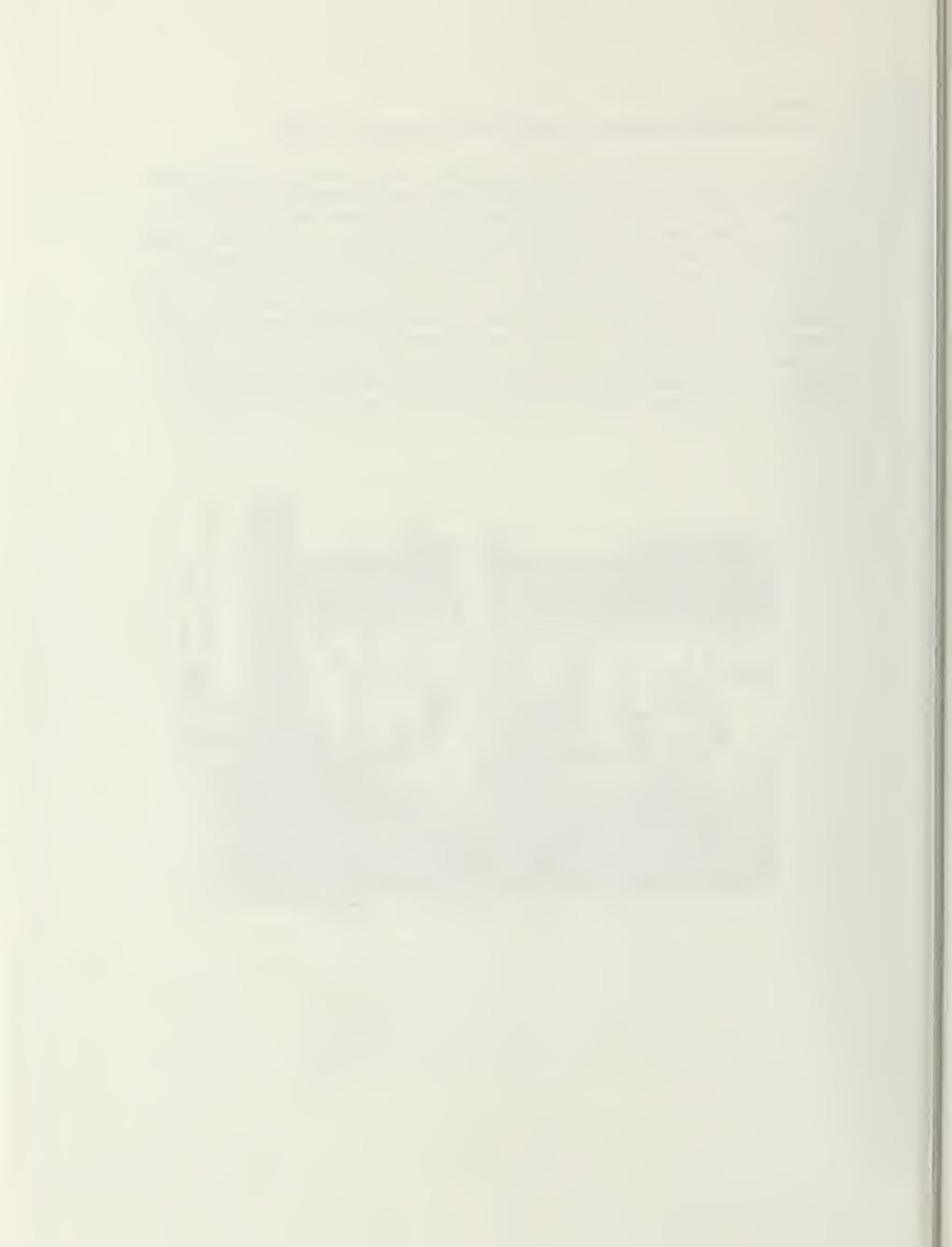


HOP/HOE #14

Hills of Eternity Cemetery: Simon Cohn memorial, ca. 1889.

Simon Cohn of Prussia (born 1832, deceased 1889), Flora Cohn (deceased 1923) and Estelle Cohn (deceased 1955) are commemorated by this grave marker bearing an obelisk and Hebrew script. This grave marker consists of a marble pedestal with a short, chamfered obelisk set atop a granite base placed at a diagonal. "Mother" and "Father" are inscribed on the grave marker on separate facades. Carved in relief on one side of the obelisk are the "blessing hands" symbol of the tribe of Kahan, from which the names Cohn, Cohen, and Kahane derive. This type of marker with a pedestal or obelisk set at a diagonal with "Mother" and "Father" indicated on separate faces is a common grave marker in Colma for married couples. Because of the date of Simon Cohn's death, it is most likely that the body and its marker were moved from San Francisco. This memorial is a contributing element of the historic district.





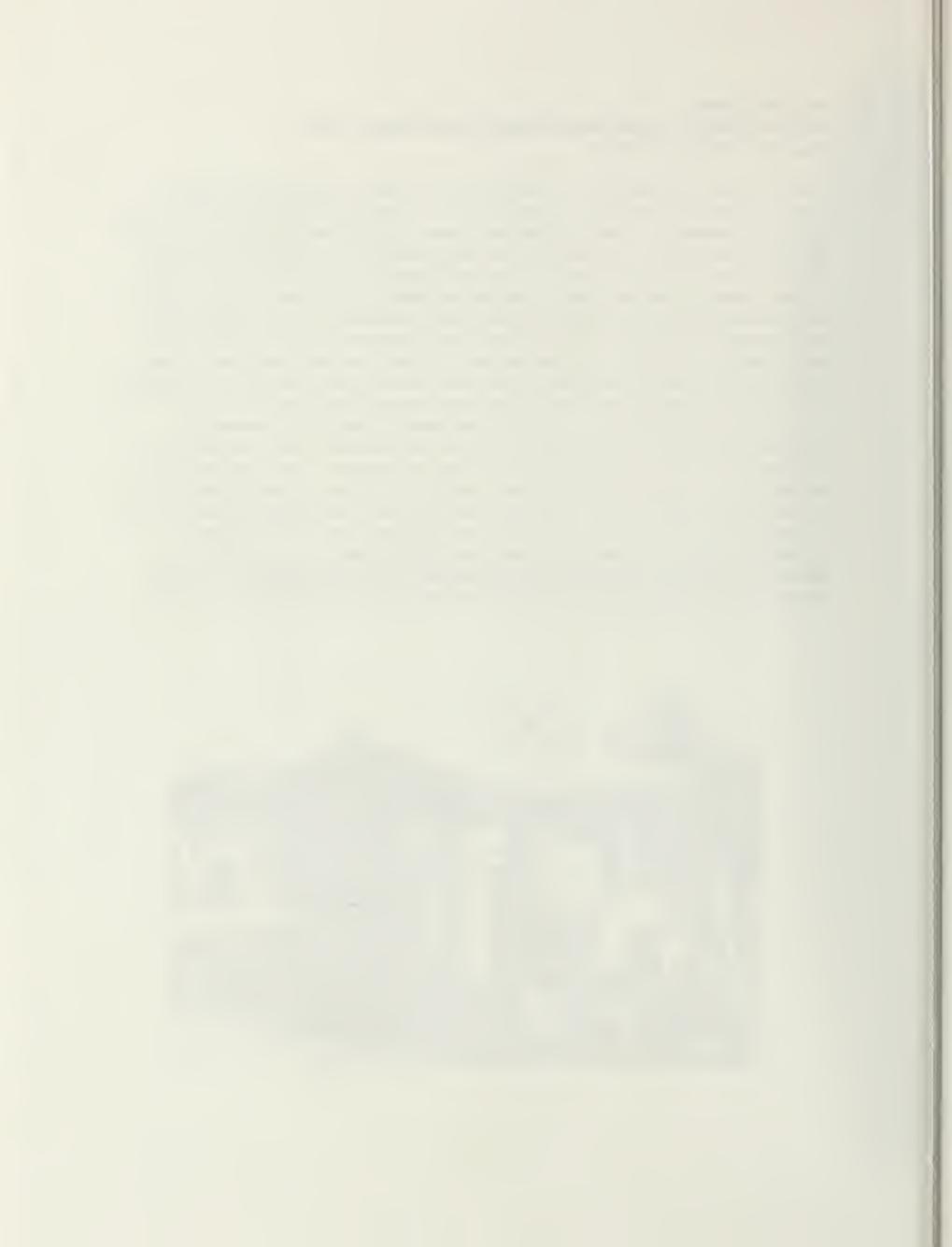
**HOP/HOE #15**

**Hills of Eternity: Lewis Brown Family Mausoleum, 1901.**

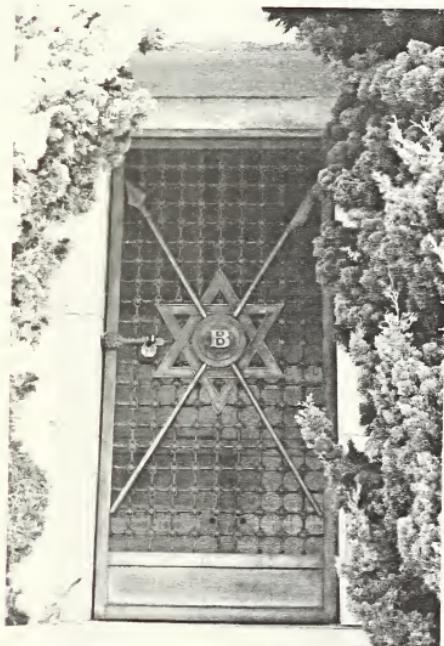
**Designer: Moses J. Lyon.**

This dramatic mausoleum is in the form of a temple but is executed in large blocks of rustic stone. The only polished parts of the building are: the sill of the base; the underside of the brackets and eaves, capitals and lintels; and the door surround and stoop. The side and rear walls are articulated with short, rustic Doric columns. Even the roof is completed in slabs of rustic stone. The name "Lewis Brown" is carved in relief over the entrance to the door. A bronze grille with crossed spears, and a Star of David with the letter 'B' in the center guards the interior of the tomb. The interior contains twelve vaults covered in polished white marble. The floor is a checkerboard of black and white marble squares. Among those interred are Lewis Brown and his wife Jane. Junipers are planted in front of the mausoleum. The Brown mausoleum is very unusual as only one other rustic temple (at Holy Cross) can be found in the Colma cemeteries. Classical designs are certainly very popular, and modest rustic gravestones in the form of tree trunks and boulders are also widespread. Perhaps this building represents some kind of hybrid where nature and art are equally represented. Or maybe the designer of this sophisticated tomb was attempting to give form to the ideas of the 18th century aesthetic philosopher Laugier who sought to describe the roots of classical architecture in the "primitive hut". The architect, Moses Lyon was also responsible for designing the Old Synagogue on Bush Street. The Brown monument is a contributing element to the historic district.





HOP/HOE #15 Photo continuation page  
Hills of Eternity: Lewis Brown Family Mausoleum



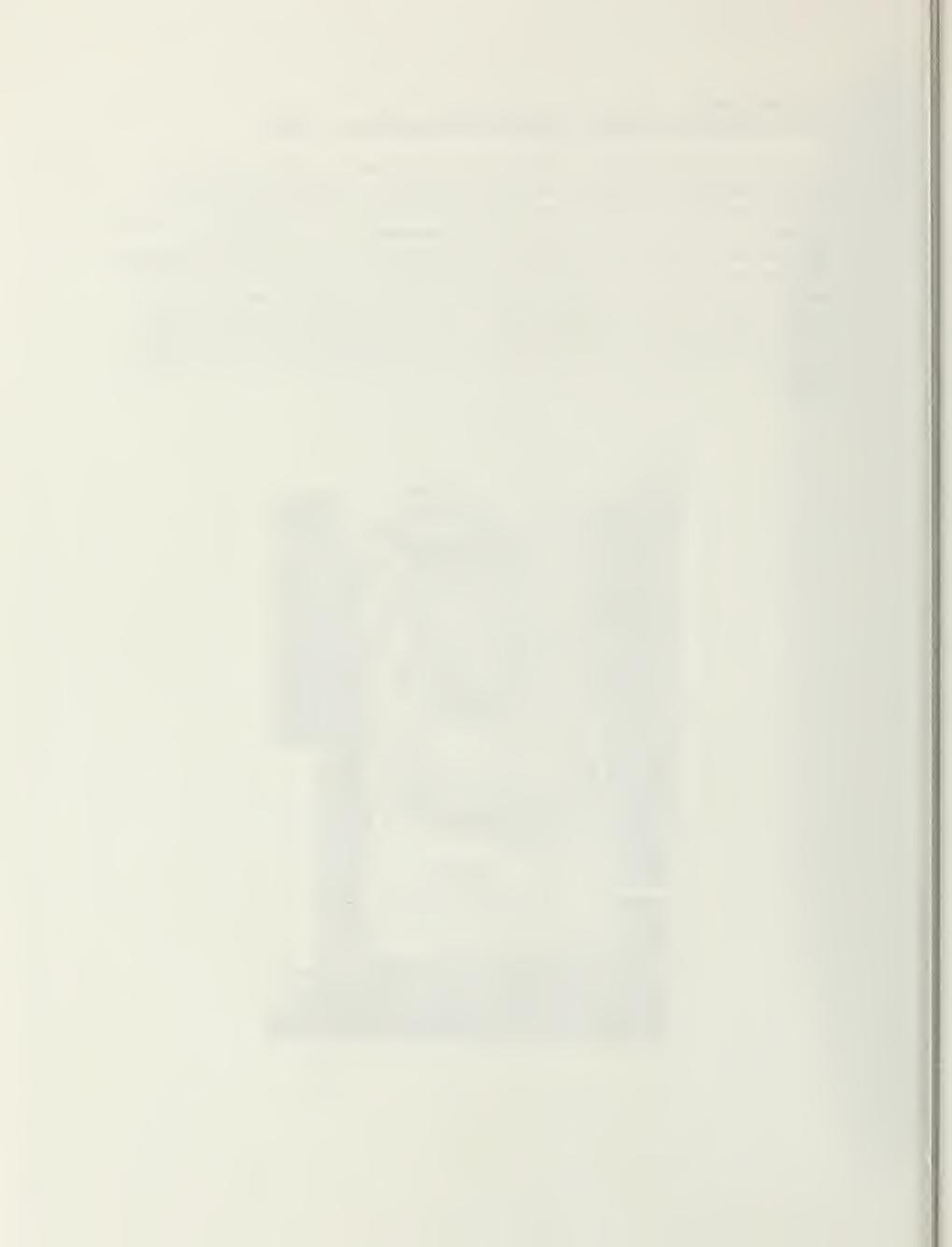


HOP/HOE #16

Hills of Eternity Cemetery: Golinsky Gravemarker, ca. 1892.

This elaborately sentimental Victorian monument was erected in memory of Martha Colinsky, a young girl who died on March 17, 1892 before she had reached the age of 19. The marker is made of white marble resting on a stone foundation. It is carved with a bust of the deceased, presented between curtains which appear to be opened by a single putto emerging from the clouds. Beneath the bust is a single rose and leafy foliage, all in relief. The front of the marker bears the phrase, "Martha Darling" carved in raised letters; the back reads "Innocence [sic]Purity/Perfection". This kind of portrait sculpture is highly unusual in Jewish cemeteries, but provides a moving reminder of the Victorian sentimentalization of death. This marker is a contributing element of the historic district.



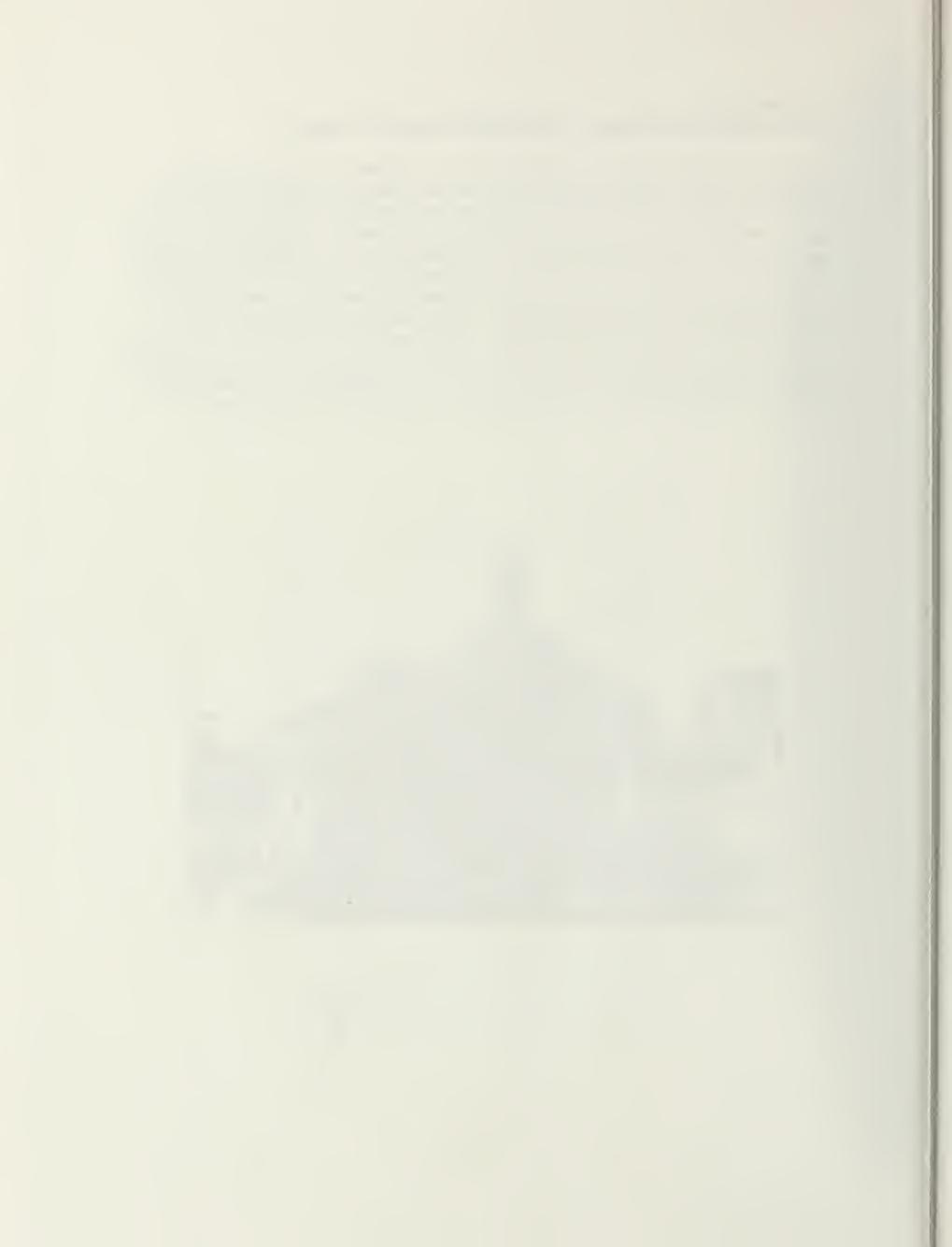


HOP/HOE #17

Hills of Eternity Cemetery: Shilling Mausoleum, ca. 1890.

This extravagant Victorian tomb contains the remains of Levi and Augusta Shilling, and their apparent children, Lena and Charles. Charles died first in 1889. The entire tomb is made of grey granite, with rock-faced ashlar used in the construction of the battered walls. The roof is made of a differently textured version of the same rusticated stone, and takes the form of a stepped pyramid topped by a finial in the shape of a partially draped urn. A dropped keystone over the arched entry bears a Masonic emblem, underneath a monolithic rock-faced pediment which bears the name, "SHILLING," carved in relief. The mausoleum is secured by metal gates. Inside, the four crypts are covered with marble, the floor with tile. In an unusual gesture, black-and-white photographs of the deceased, framed in bronze and glass, are mounted on the rear wall of the tomb. This monument is a contributing element of the historic district.





**HOP/HOE #18**

**Hills of Eternity Cemetery: Henry Sieroty Tomb, ca. 1935.**

As is common, this altar-type tomb is dedicated to a single man but contains the remains of an entire family: Henry (1870-1934), Arthur (1896-1945), Ella F. (1874-1916), and Sadie Sieroty (1899-1991). Henry and Arthur are both identified as having been Masons. The entire tomb is made of white marble and rests on a concrete foundation. The style is classical in form with minimalist detail as influenced by the French Art Deco. Free-standing white-marble urns flank the front of the tomb, which is decorated with carved pilasters, buttresses, frieze and panels. Metal rosettes secure each crypt face. This monument is a contributing element of the historic district.



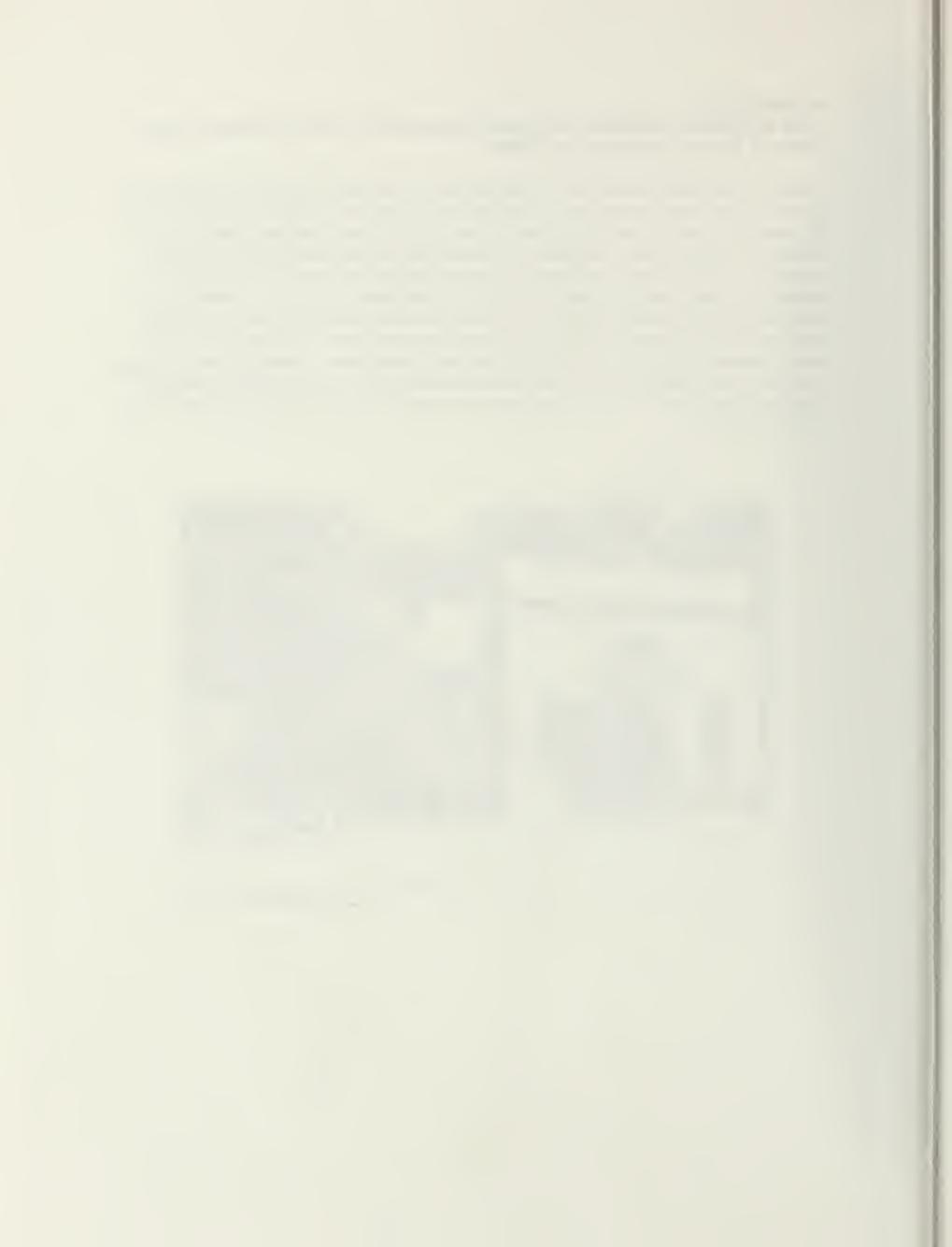


**HOP/HOE #19**

**Hills of Eternity Cemetery: Kollman Monument Co., 1361 El Camino Real  
(Hills of Eternity property), ca. 1900.**

This is a one-story, wood-frame building on a concrete foundation. The roof is gable in form, with the ridge aligned perpendicular to the street. Walls are clad in wood drop siding, the roof in tar paper. Original windows are wood, 4/4 double-hung type, with simple wood surrounds. A stuccoed front, probably added ca. 1920, has a pedimented parapet, projecting cornice, neon sign, wood door with sidelights and blind, flat-arched transom, and a granite stoop with ornamental metal railing. The building has an attached shed in the rear, and various outbuildings around the adjacent stoneyard. A sideyard to the south serves as an outdoor display area for gravestones. Although the property has long been leased to a private memorial company, its association with the development of the Colma cemeteries makes it a contributing element of the historic district.

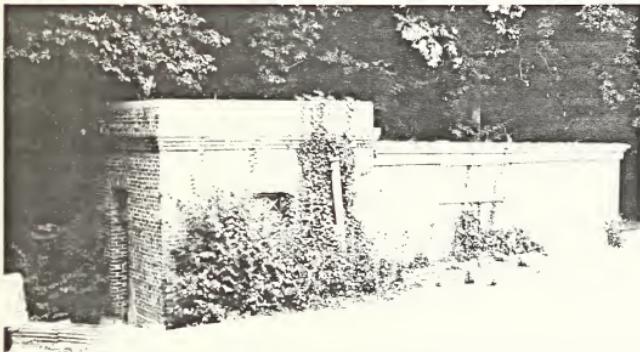




HOP/HOE #20

Hills of Eternity Cemetery: "Pump house", ca. 1910.

This small utilitarian building is located at the southwest corner of the site, next to what was the original gate of the cemetery, and close to the Southern Pacific right-of-way. The plan is rectangular and the roof is flat. Walls are made of red brick, somewhat crudely laid, with projections suggesting a base and cornice and a concrete tie beam. It appears that the brick was meant to be covered in stucco. Windows were wood, with two remaining examples having X-shaped wood sash. There is a new attached shed in concrete block with a flat roof. In spite of the name, there is no evidence that the building every housed any mechanical equipment, and was more likely designed as a gate house. This structure is a contributing element of the historic district.





## **Non-contributing structures in the Historic District**

### **HOP/HOE #21**

**Home of Peace: The Garden Mausoleum, mid-1960s.**

The Garden Mausoleum was constructed in the mid-1960s and consists of a large, open-air mausoleum shaped like an exedra with a colonnade. The building is constructed of reinforced concrete and has a flat roof and fountain. The Garden Mausoleum does not contribute to the historic character of the district.

### **HOP/HOE #22**

**Shed near Horse Barn, ca. 1920s**

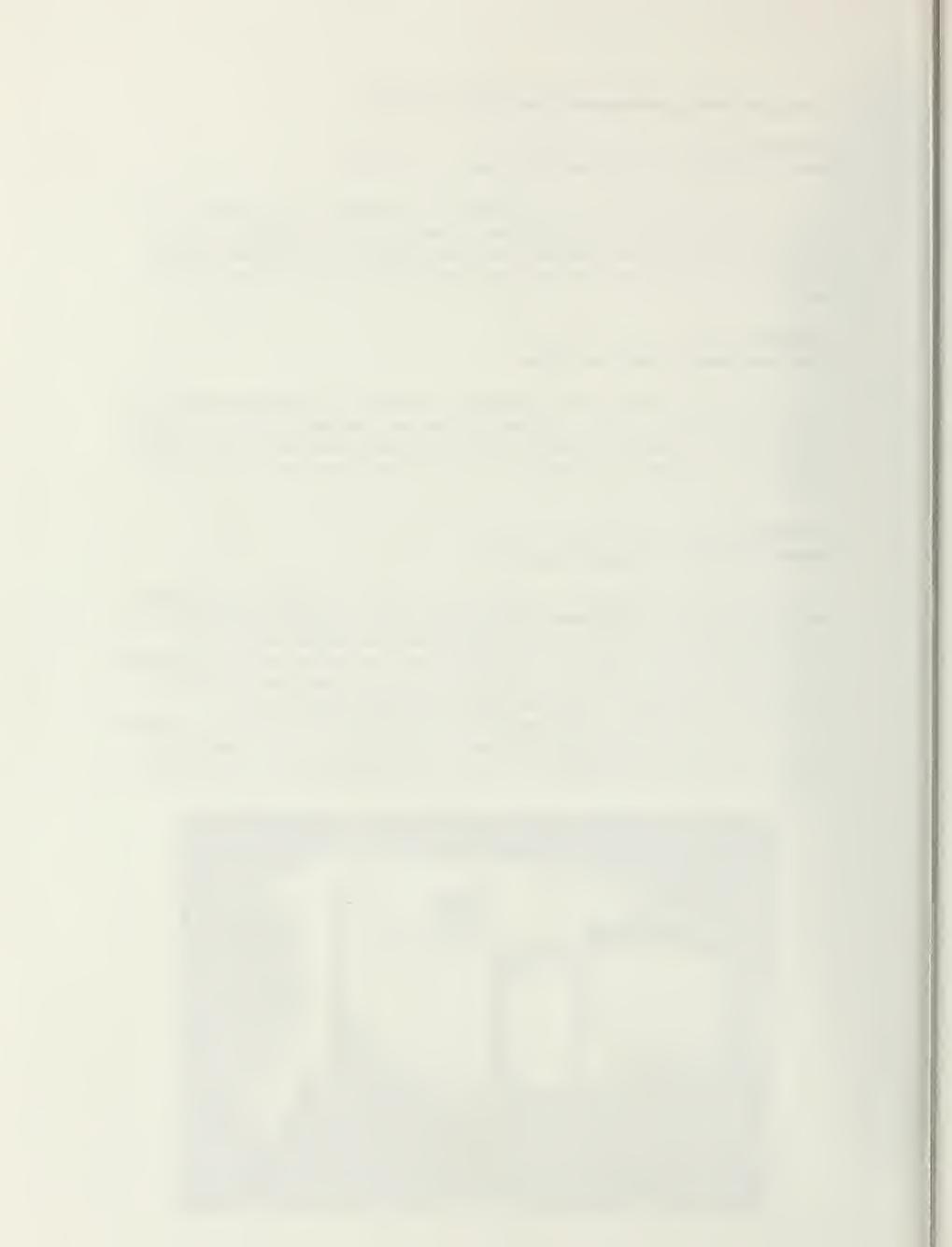
Very near to the horse barn is the one-story, wood-framed storage building, that appears to date to the 1920s. The walls of this ramshackle building are clad in chamfered wood siding, the shed roofs in corrugated sheet metal and tar paper. Alterations and deterioration make it a non-contributing element of the historic district.

### **HOP/HOE #23**

**Home of Peace: Office Building, 1961**

This one-story structure near the main entrance to the cemetery was probably erected in 1961. It is a Modernist-style building, with wood beams supported by concrete-block posts, and a raised concrete floor slab cantilevered from a concrete foundation. The roof is flat, with a deeply projecting eave, plaster soffit, and dentilated wood fascia. The walls are composed of exposed aggregate, precast concrete panels. The main entry is a double aluminum door surmounted by a louvered glass transom. The building has a variety of window types, most conspicuously plate glass set in a wood frame. Due to the recent construction date for the building, it is not a contributing element of the historic district.





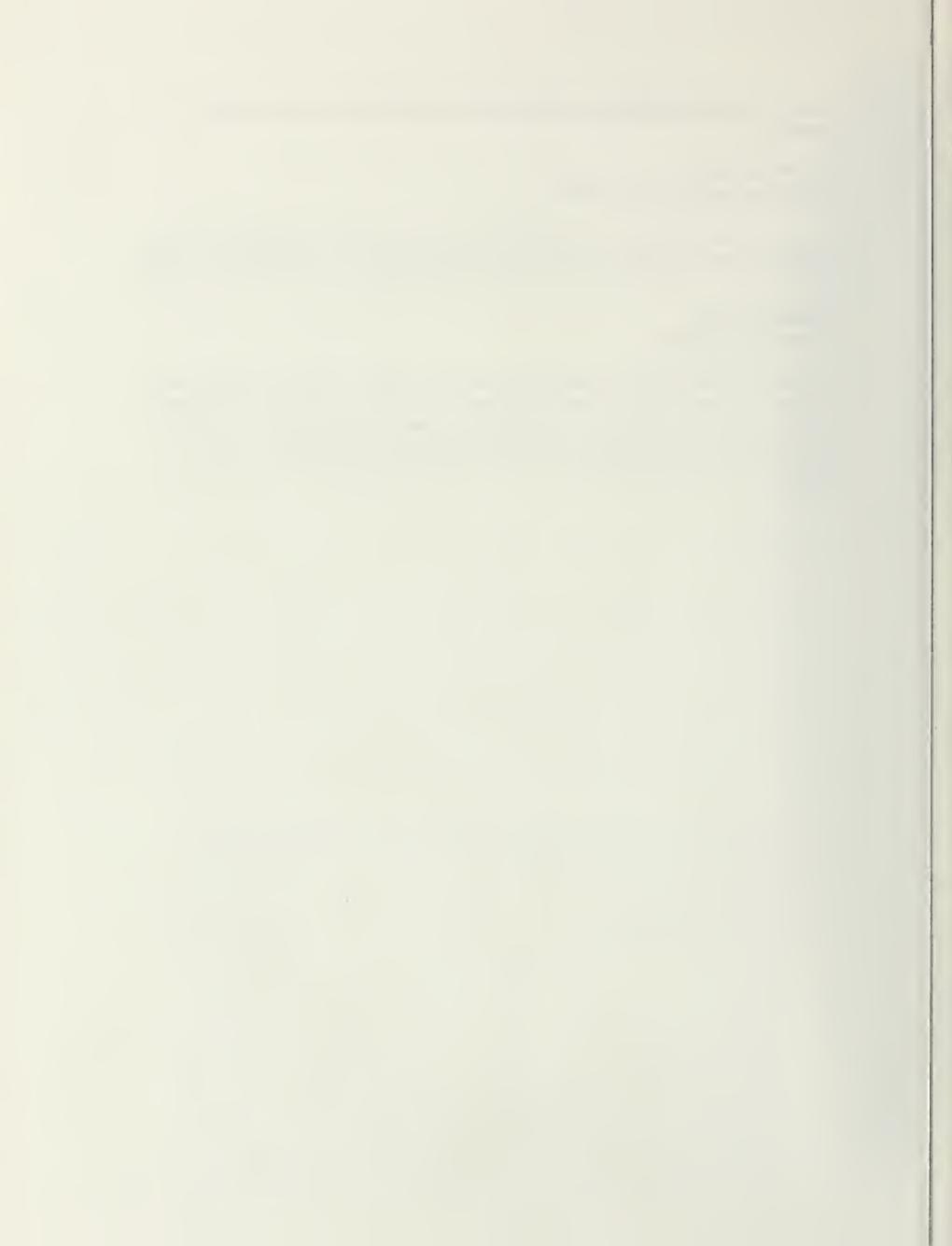
**Hills of Eternity Cemetery: Non-contributing elements of the historic district:**

**HOP/HOE #24  
ACME Memorial office building**

A wood-frame building, ca. 1975, with two sections clad in grooved plywood siding and has a gable roof and aluminum windows. It is surrounded by model gravestones. This structure is a non-contributing element of the historic district.

**HOP/HOE #25  
Gardens of Eternity**

Gardens of Eternity is an open-air mausoleum (1960s, 1970s) consisting of a number of blocks or pavilions constructed of reinforced concrete with marble facings. It is aligned with another modern, open-air mausoleum across the Main Road in Home of Peace. Included in the design is a fountain. The Gardens of Eternity Mausoleum is not a contributing element of the historic district.



## HISTORIC RESOURCES INVENTORY

Ser. No. 5  
 HABS        HAER        NR        SHL        Loc         
 UTM: A        B         
 C        D       

## IDENTIFICATION

1. Common name: Cypress Lawn Memorial Park
2. Historic name: Cypress Lawn Cemetery
3. Street or Rural Address: 1370 El Camino Real  
City: Colma Zip Code: 94014 County: San Mateo
4. Parcel numbers: 011-341-511, 010-421-170, 010-422-020, 010-423-030, 011-341-130, 011-342-061  
Present Owner: Cypress Lawn Memorial Park Address: 1370 El Camino Real City: Colma Zip Code: 94014
5. Ownership is: () Public () Private
6. Present Use: Cemetery Original Use: Cemetery

## DESCRIPTION

7a. Architectural style: Rural (picturesque)

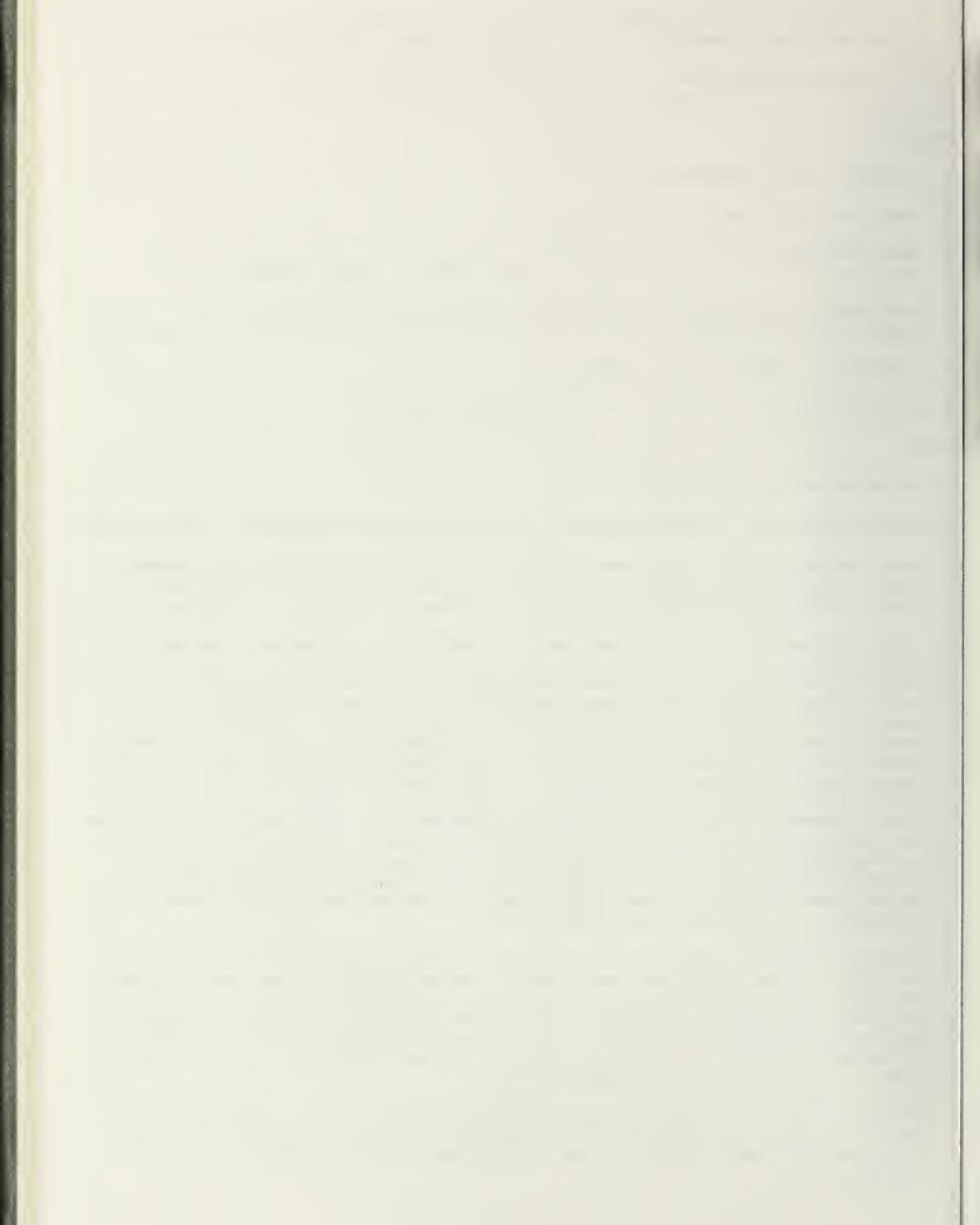
7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

Cypress Lawn Memorial Park is a 147-acre cemetery with a picturesque arrangement of winding streets and uncrowded burials that distinguish it from the other historic cemeteries evaluated in this study. It is the only cemetery to extend over both sides of El Camino Real, which runs in a valley between the two sloping sides of the park.

The half of the cemetery to the east of El Camino Real was developed first, and its topography has been manipulated to achieve greater variety in elevation. Access to this half is on an axis that runs between a picturesque collection ponds. One large pond is to the south and several highly irregular ponds (designed in the 1920s) are to the north of the axis. The axis proceeds through the monumental entrance gate and then branches to provide access to the Noble Chapel or the "Lakeside Columbarium." Behind (or to the east of) these community buildings are scattered burials on verdant mown lawns. This half of the park features the full range of late-nineteenth and twentieth century cemetery monuments. Numerous family mausolea (there are a total of 87 in the cemetery) dot the park with designs representing Classical, Renaissance, Egyptian, Gothic, Romanesque, and Art Deco styles. Many of these buildings are very large and represent substantial investments in workmanship and money and are the designs of prominent artists, architects, and sculptors. Gravemarkers include an almost limitless range of forms and motifs, including tablets, flush markers, lambs and cherubs (for children), posts, columns, urns, benches, sarcophagi, pyramids, angels, rustic boulders and carved tree-stumps, obelisks, tablets, crosses, and Celtic crosses. The oldest section of the cemetery is near the "Old" columbarium. Nineteenth- and early twentieth-century markers more commonly represent the deceased's place of origin, and details concerning the life of the male head of the family often supersede those for other family members. After approximately 1910, granite markers surpass marble in popularity.

The west side of the park is laid out along the same picturesque lines but is smoother and more regular than the eastern half, with fewer trees and fewer dramatic monuments. Flush and slant markers are more common in this side, yet some impressive gravemarkers and family mausolea are also found here. This half of the cemetery also features the early twentieth-century offices and the enormous community mausoleum which exhibits an enormous and remarkable collection of early twentieth-century art-glass ceilings. One publication likens the experience of the glass to "walking under and umbrella of color" (Sevanevik and Burgett). Other examples of stained glass, including works by Tiffany, Lamb, and Connick, ornament individual family mausolea.

The grounds feature a fine collection of trees and shrubs. Evergreens are especially well represented, including deodar, pine, Monterey pine, Monterey cypress, cedar, juniper, Norfolk Island pine, fir, redwood, and yews. Other trees include acacia, eucalyptus, palm, liquid amber, oak, and pepper. Holly bushes and box hedges are also represented.





13. Condition: Excellent () Good () Fair () Deteriorated ()

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land () Scattered Buildings () Densely Built-Up () Residential ()  
Industrial () Other: Cemeteries

16. Threats to site: None Known () Private Development () Zoning ()  
Vandalism () Public Works Project ()

17. Is the Structure: On Its Original Site? () Moved? () Unknown? ()

18. Related features:

SIGNIFICANCE

19. Historical and/or architectural importance (dates, events, and persons associated with the site):

Cypress Lawn Memorial Park appears to qualify for the National Register as a state-level district. For a number of reasons, it is the most important of all the cemeteries evaluated for this study. First, it contains the finest collection of funerary art and architecture found in Northern California. Second, even though it does not present a completely unified image, it is the fullest realization of the picturesque landscaping principles of the rural cemetery movement to be found in any of the Colma cemeteries. It therefore is one unified entity -- a district. Third, it reflects the evolution of American cemetery design from 1892 through the World War II era (its period of significance). Finally, no cemetery in Northern California (and perhaps the entire state) contains the remains of so many people who played outstanding roles in the economic, political, intellectual, and artistic history of the state. This cemetery therefore appears to qualify for the National Register under criteria B and C, association with important people (such as Bancroft, Larkin, Steffens, Flood, Matson, Crocker, Tevis, Hearst, DeYoung, Spreckles, Cowell, Atherton, McLaren, and Baldwin) and its architectural and design values. It is an excellent example of its theme, has excellent integrity of location, setting, design, materials, workmanship, feeling, and association, and meets the special criteria consideration for the National Register.

8. Construction date: Established 1892  
Estimated () Factual: ()

9. Architect: Numerous

10. Builder: Numerous

11. Approximate Property Size:  
Acreage: 140+ acres

12. Date(s) of Photograph(s):  
September-October 1993



20. Main theme of the historic resource (if more than one is checked, number in order of importance):

Architecture (X) Arts & Leisure ( )  
Economic/Industrial ( ) Government ( )  
Exploration/Settlement ( ) Military ( )  
Religion ( ) Social/Education ( )

1. Sources (list books, documents, surveys, personal interviews, and their dates):

Richard Longstreth, On the Edge of the World: Four California Architects at the Turn of the Century, 1983

Michael Sevanevik and Shirley Burgett, Pillars of the Past, 1992

Kent L. Seavey, Historic Resources Inventory: City of Colma, California, 1992

Personal interviews with James McKeown, chief financial officer, Cypress Lawn Memorial Park, September and October 1993

Interview with James Wong, engineer, Cypress Lawn Memorial park, September and October 1993

Business files at Cypress Lawn

Personal interview with Michael Sevanevik, historian, September and October 1993

Redwood City Times and Gazette, July 16, 1910

Peninsula Living, February 24, 1973

The Architect and Engineer of California, July 1909; February, November 1912; September 1915; February 1916; October 1917

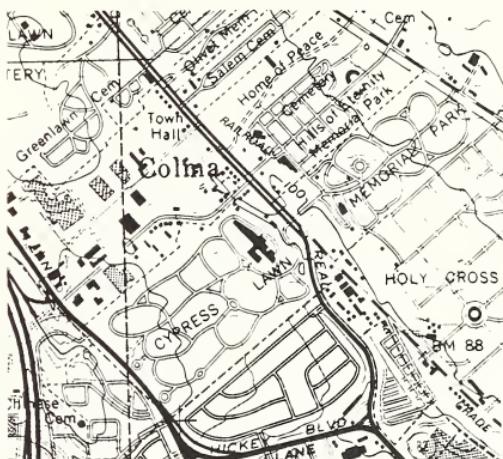
Elisabeth Walton Potter and Beth M. Boland, National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places, 1992

Glenn B. Optiz, ed., Dictionary of American Sculptors (Poughkeepsie, 1984)

Edan Milton Hughes, Artists in California, 1786-1940 (San Francisco, 1989)

Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)

NORTH  

2. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno Gilberti

Organization: Archaeological/Historical Consultants

Address: 609 Aileen Street

City: Oakland, California

Zip Code: 94609

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**General Description, Photo continuation page**  
Cypress Lawn Memorial Park





**CL #1**

**Cypress Lawn Memorial Park: 'Lakeside' Columbarium, 1927 - 30. Designer: B. J. S. Cahill.**

This monumental, three-story reinforced concrete structure has a complicated elevation with a one-story block before a three-story section. The building is executed in a simplified neo-classical manner. A pedimented entrance supported by Doric columns is flanked by octagonal towers that Kent Seavey has compared to those on a late Roman imperial palace. Engaged Doric Columns form a blind colonnade on the upper section of the building. Rusticated, projecting pavilions also separate the main body of this section from polygonal apses that are found at each end. A terra cotta cornice and a frieze with rondels also ornament this section. The interior features the typical plan of branching, skylighted rooms executed in many types of marble. It features glazed niches with bronze frames and a variety of urns. When work was stopped in 1930 (the building was not completed on the east side as originally planned), it contained 10,000 niches making it one of the largest mausoleums in the world. This east side of this columbarium was never finished according to the original plans. The designer of the columbarium was B. J. S. Cahill who was also the editor of the journal The Architect and Engineer of California. Cahill appears to have had a close relationship with Cypress Lawn as he designed the offices and mausolea on the west side of the park as well as several family mausolea. The building is in a very good state of preservation and is a contributing element to the historic district. To the south of the columbarium is a reinforced-concrete chapel, ca. 1965. It is designed in a post-war modern style with a tall glazed entry and a cantilevered porte-cochere. This columbarium is a contributing element to the district.





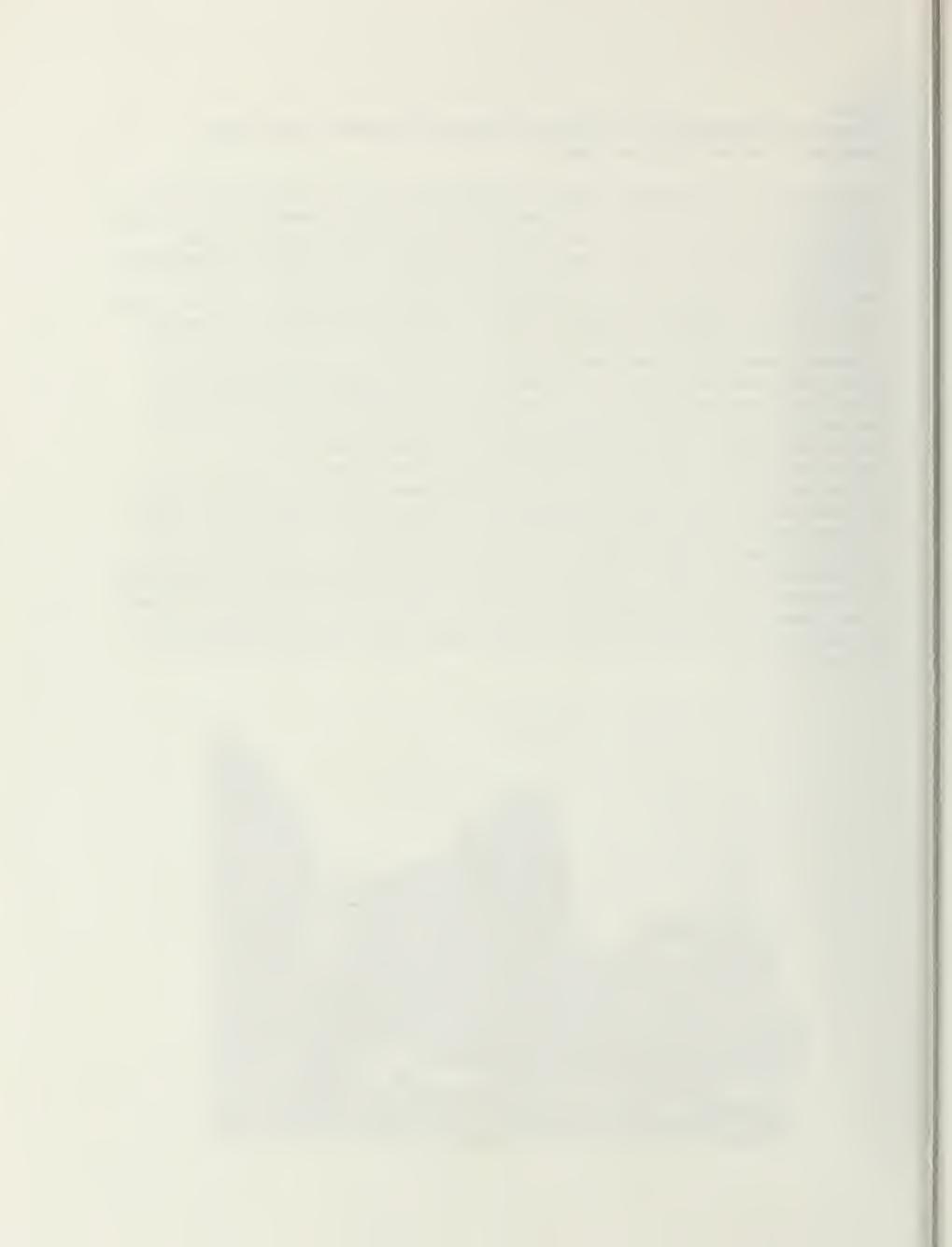
CL #2

Cypress Lawn Memorial Park: Noble Chapel and Crematory, 1892-1893.

Designer: Thomas Paterson Ross.

This one-story, Gothic Revival building is named in honor of the cemetery's founder, Hamden H. Noble (1844-1929). The plan is irregular, with the chapel connected to an offset crematory by a hyphen structure. Like a typical English village church, the building is entered from a side porch. All roofs are gable in form, with the exception of the octagonal steeple rising from the square tower. The original slate cladding remains on the steeple, crematory and porch entry roofs, but has been replaced on the main chapel by composition shingle. A simple conical copper cap has replaced the original copper or zinc crocketed pinnacle. The walls are clad in uncoursed rubble stone with raised mortar joints and stone-faced ashlar quoins and voussoirs. The gable ends and tower are clad in a variegated mixture of beige and reddish-brown Roman brick, with unglazed terracotta trim. The two principal west-facing walls are pierced by large pointed arched openings filled with stained-glass and tracery in the Perpendicular style of the late English Gothica. The porch has a wooden superstructure resting on short walls of rock-faced ashlar stone. The interior of the chapel opens into a shallow chancel, and has brick walls, a plaster ceiling, and wood hammerbeams. Shed-roofed solariums with brick walls, wood rafters and corrugated fiberglass roofing have been added on either side, circa 1960. The architect of this building, Thomas Paterson Ross (1873-1957) was born in Scotland and immigrated to the United States in 1885. His works included many of the Chinese-inspired buildings in Chinatown, San Francisco built after the earthquake of 1906, and the Little Church of the Flowers at Forest Lawn Cemetery (1918) in Glendale, CA. The Noble chapel is included on the municipal inventory of historic sites and is a contributing element to the historic district.





CL #3

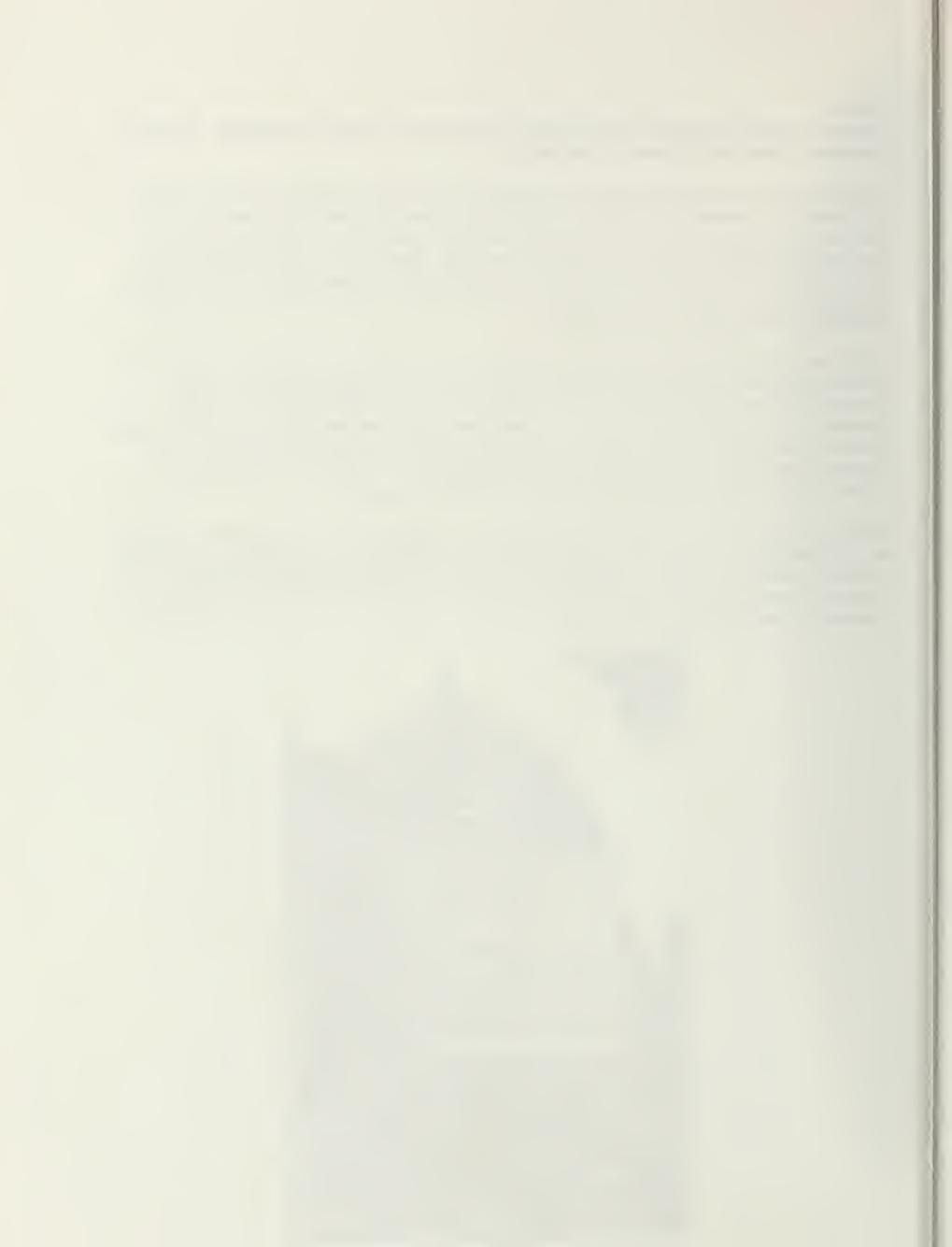
Cypress Lawn Memorial Park: Original Columbarium, 1893-5. Designer: Thomas Paterson Ross and Edward A. Hatherton.

This two-story, rock-faced granite columbarium of rusticated ashlar is square in plan and rests on a concrete foundation. It exhibits a raised base and fine, thin joints that are meant to appear mortarless. A Syrian arch with radiating voussoirs rises from a low springing point in the entryway to the building. Beginning midway up the walls at the corners of the building are turrets with conical roofs. Carved granite drain spouts project from the cornice. The building has a high tiled octagonal dome that is capped by skylights surrounding a decorative urn.

The interior is accessed through an entryway with a wrought iron gateway. Inside, the phrase "Disturb not the ashes of the dead" is inlaid into a mosaic tile floor which features a central planter. Round-arch niches framed in metal contain cremated remains in urns of various designs. These niches are faced with marble plaques, clear glass or metal grilles. A pointed-arch corbel table is visible above the arches. The second-story gallery displays a decorative wrought-iron railing and accessible by an open metal staircase. A domical ceiling is finished in plaster.

Although some architectural historians (Weitze, Seavey) have described this building as Mission Revival in style, the form, massing and detailing of the building is far more obviously influenced by the Richardsonian version of the Romanesque Revival. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.



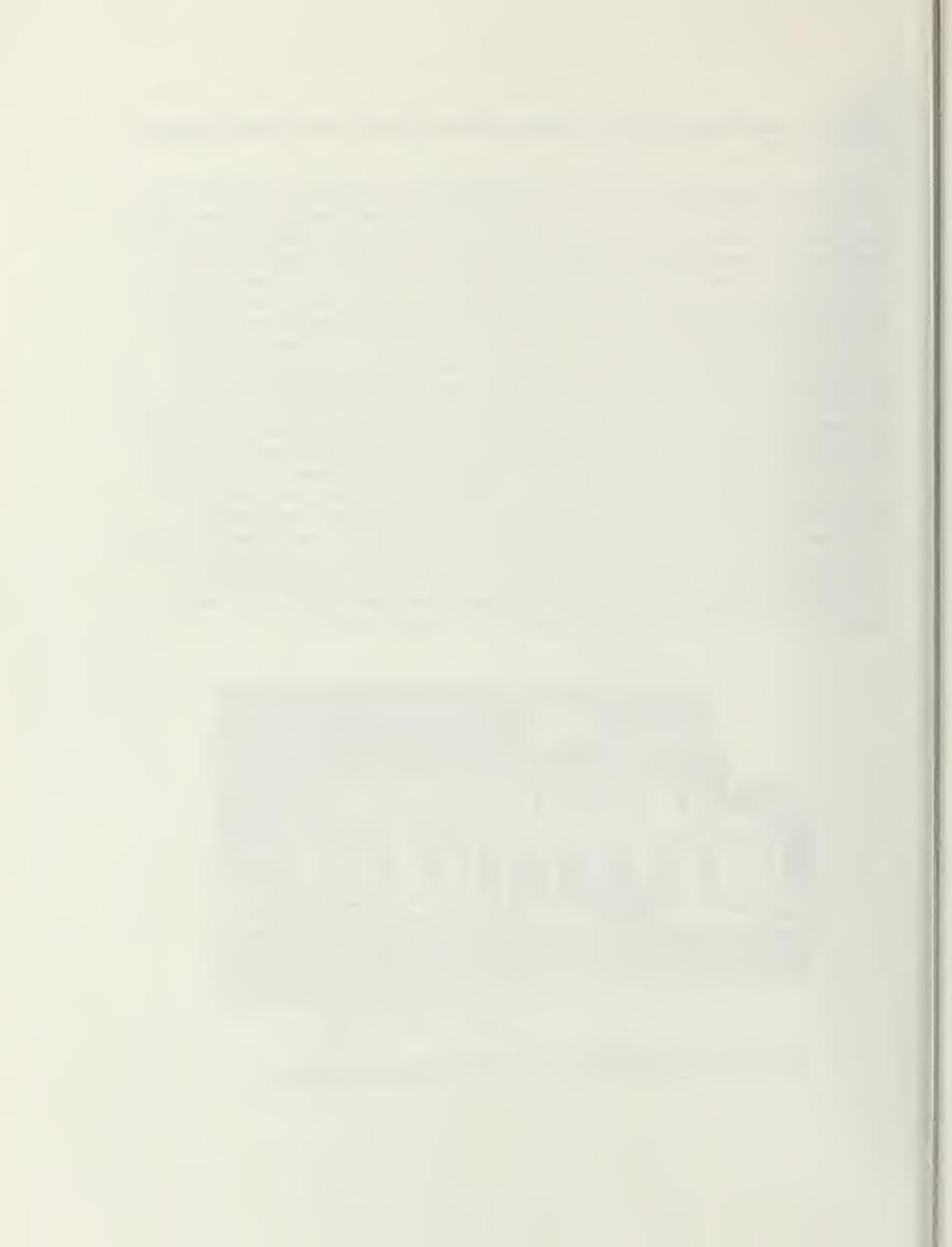


CL #4

**Cypress Lawn Memorial Park: Cemetery Office Building, 1918, 1934. Designer:  
B. J. S. Cahill**

This building takes the form of a two-story, Renaissance-revival villa. The first story (1918) is reinforced concrete on a concrete foundation, clad in smooth stucco scored as stone, with heavy-dash stucco in the rear. (James Wong, Cypress Lawn structural engineer). The second story (added in 1934) has a wood-frame clad in smooth stucco. The hip roof of the main block is covered with mission tile. The building is entered through an arcaded loggia paved with brick. This loggia is flanked on either side by projecting porches, possibly originally designed as porte-cochères. These porches take the form of temple-fronted porticos, distyle in antis, that is, with two columns recessed between pilasters. The one-story wings on either side of the building are fronted by curved colonnades enclosing conservatory-type rooms. Arcade, porticos, and colonnades are all designed in the Tuscan order. Five arched openings on the inside wall of the arcade echo the pattern of the arcade itself. The lunettes of the two outside openings are filled with decorative relief panels. French doors with wood sash are typical. Window types include multipane fixed wood sash and wood casements at the first story, and 1/1 double-hung wood sash with simple surrounds at the second story. Some of the first-story windows have operable transoms. The plan of the building is characterized by a double-height entry hall, with passages on the first floor leading to smaller rooms on both sides and terminating in the conservatories. Related features on the north side of the building include a tombstone display area, defined by a white-painted wooden pergola with Tuscan columns; a detached flower shop in reinforced concrete, similar in



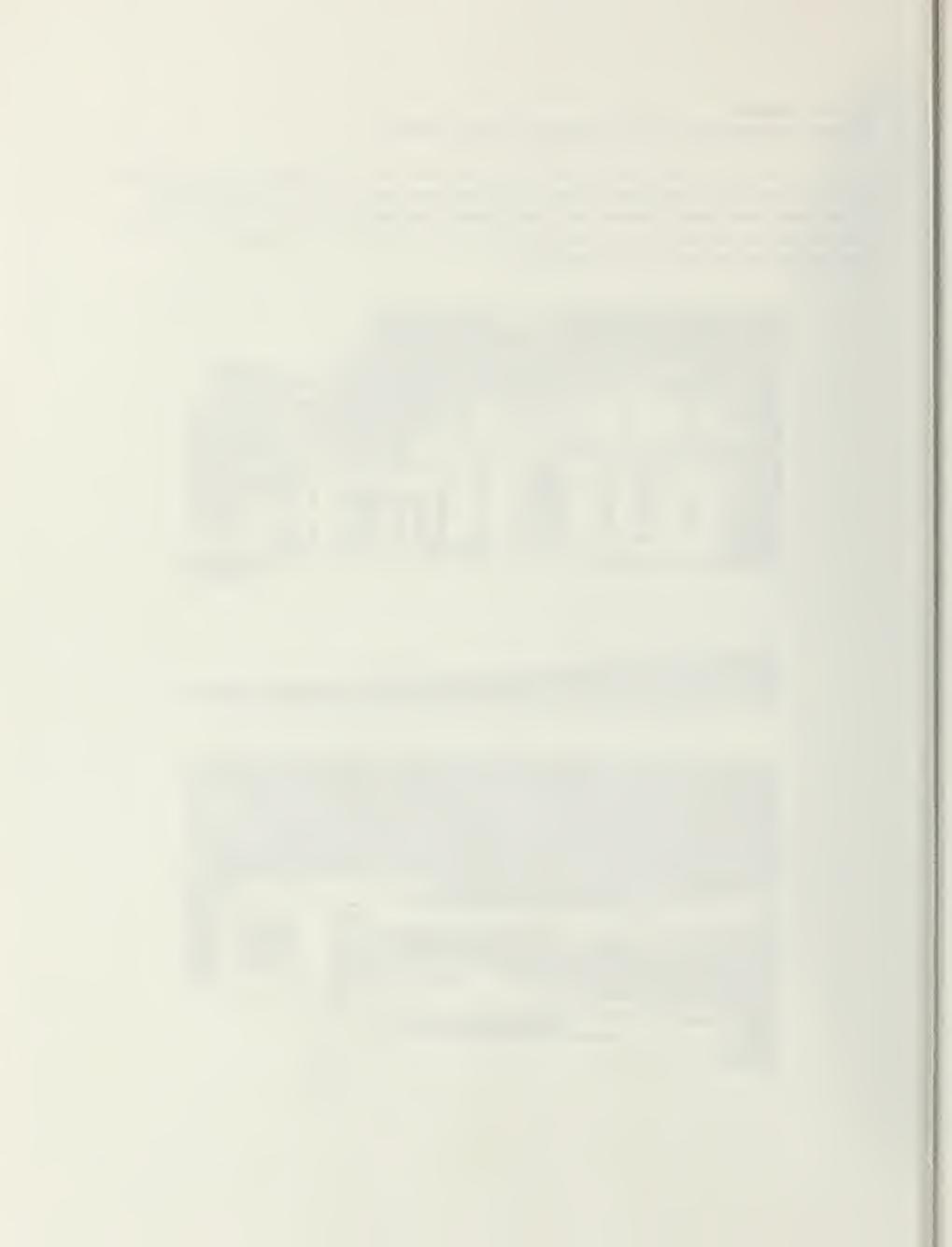


**CL #4 continued**

Cypress Lawn Memorial Park: Cemetery Office Building

design to the main building, with a flat roof, multipane wood windows, and a multipane French door with an operable transom. A modern canopy, made of black-painted tubular metal and plastic panels, has been recently added to the front of the building. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.



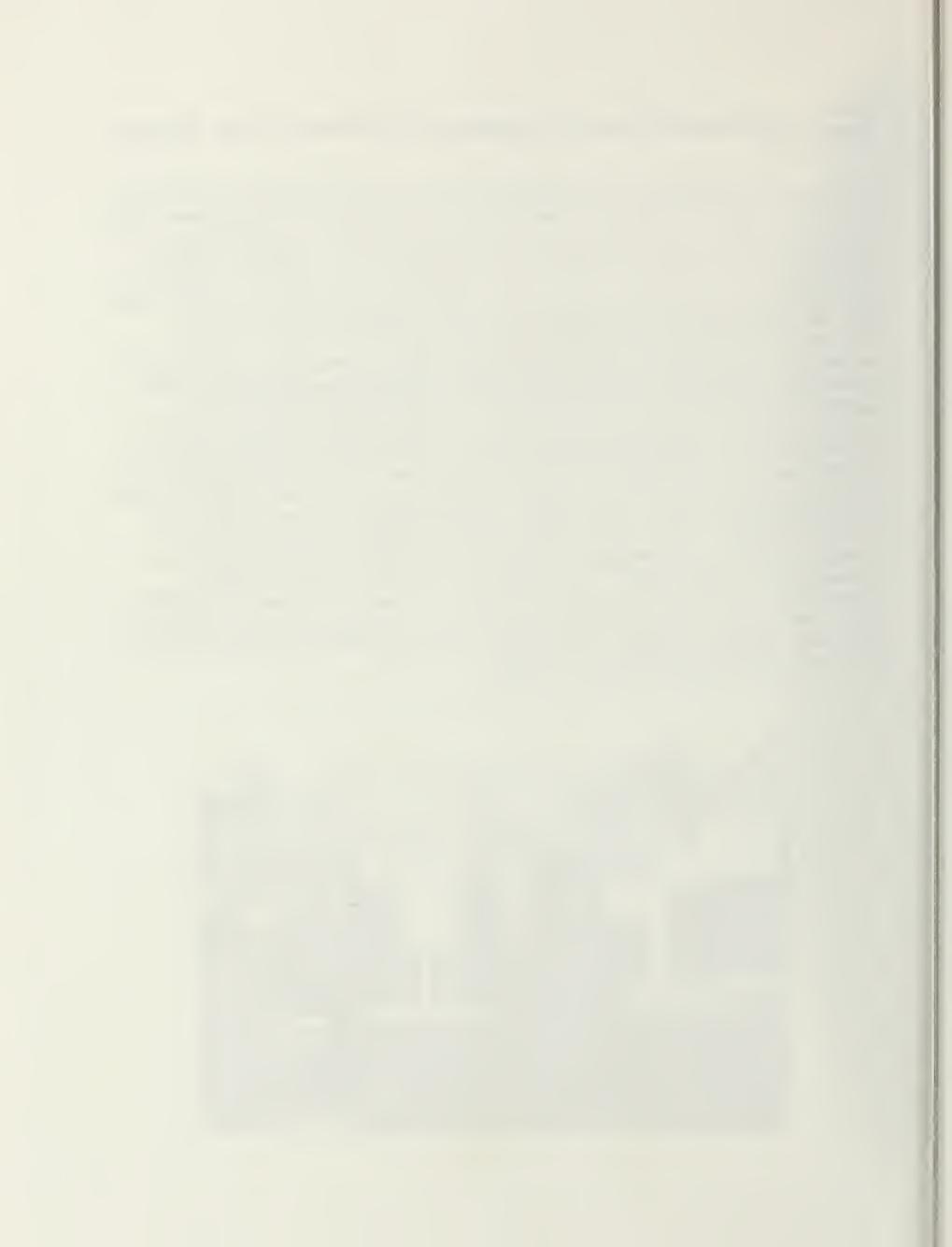


CL #5

Cypress Lawn Memorial Park: The Catacombs, 1915, 1919-1921, 1924. Designer:  
B. J. S. Cahill

This one-story, reinforced-concrete building rests on concrete foundations, with walls clad in cast stone. The plan is extremely complex, reflecting numerous additions. The core is a columbarium entered by an ornate Roman Renaissance arcaded loggia, built in 1915-1916. The loggia is capped by an elaborate, deeply overhanging bronze cornice supported by bronze consoles. The loggia has a floor of marble mosaic and is approached by a short flight of granite stairs. The columbarium proper has Latin-cross plan, with tiled floors and niches faced in metal, glass and stone. A community mausoleum with a complex, branching plan surrounds the columbarium and is entered by two pedimented porticos flanking the loggia on either side. Approached by granite stairs, these porticos are similar in design to those projecting from the office building on El Camino Real. Interior details of the mausoleum include floor tile, variously colored marble facing on the walls and crypts, and bronze gates enclosing private vaults. An octagonal, Romanesque-revival chapel in the southern half of the building has walls clad in terra cotta, clerestory windows filled with stained glass, and a domical plaster ceiling framed in wood. The ambulatory which surrounds the chapel has ribbed plaster vaults. An equivalent eight-sided room on the north side of the building is designed in an exotic Moorish style, with mosaic-tiled walls, floor and fountain, as well as a stained-glass, domed ceiling. Indirect light filters through a screen wall of pointed arches. The columbarium and the original parts of the mausoleum all have fine stained-glass ceilings under metal and glass greenhouse roofs. The designs of these ceiling are either floral or abstract ornamental. The forms are coved, domed or vaulted, with paintings by various artists including David Grolle and Arthur Matthews decorating the lunettes



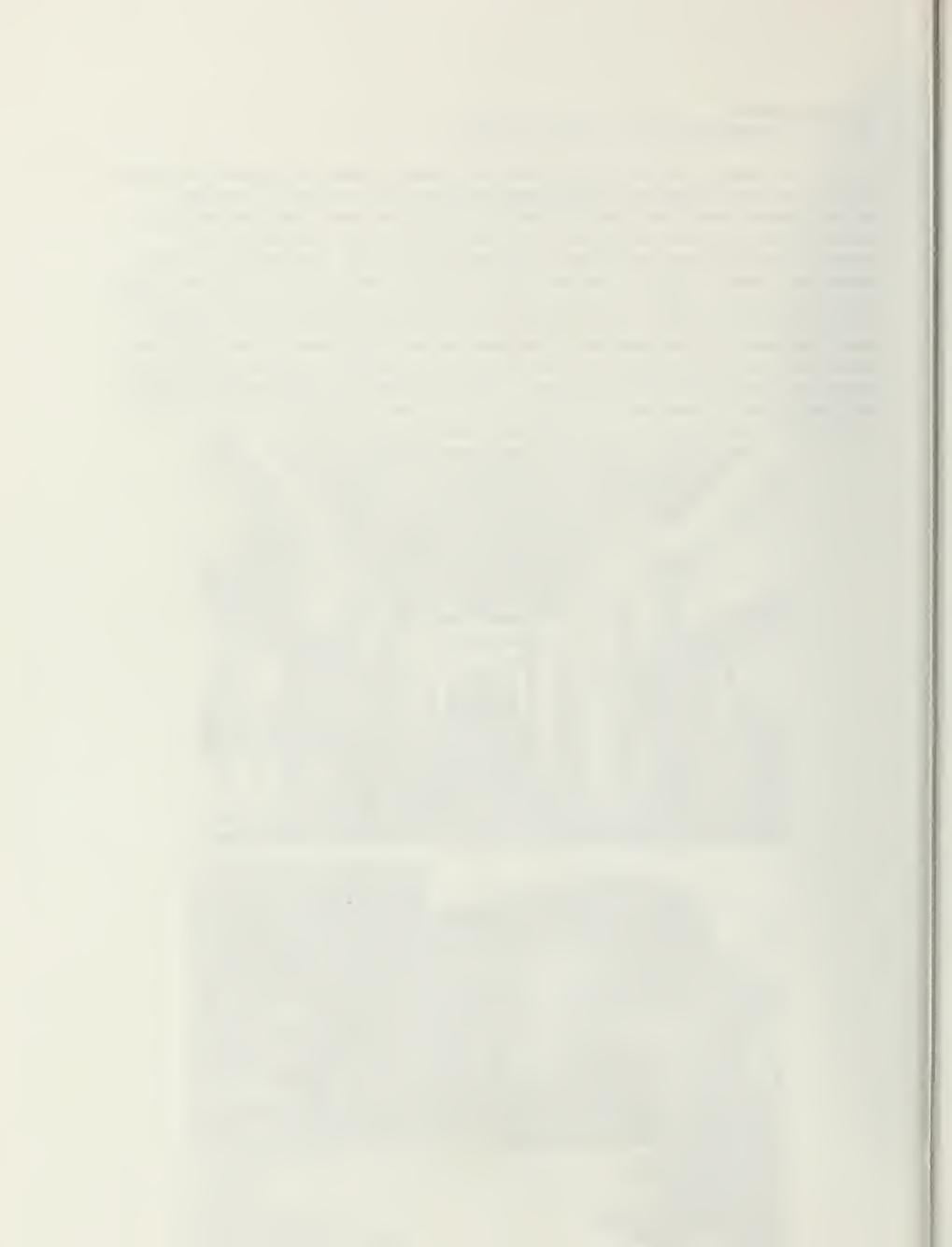


**CL #5 continued**

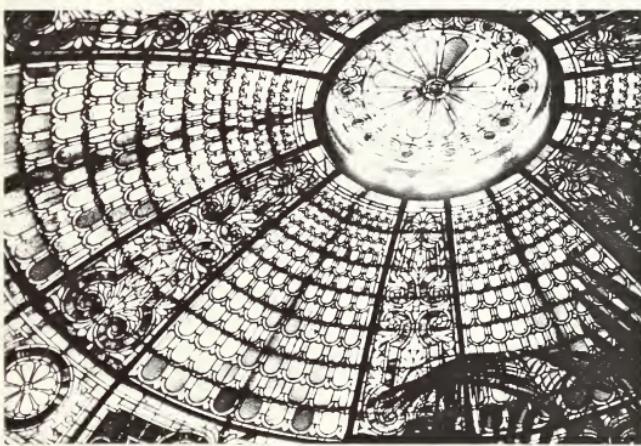
Cypress Lawn Memorial Park: The Catacombs

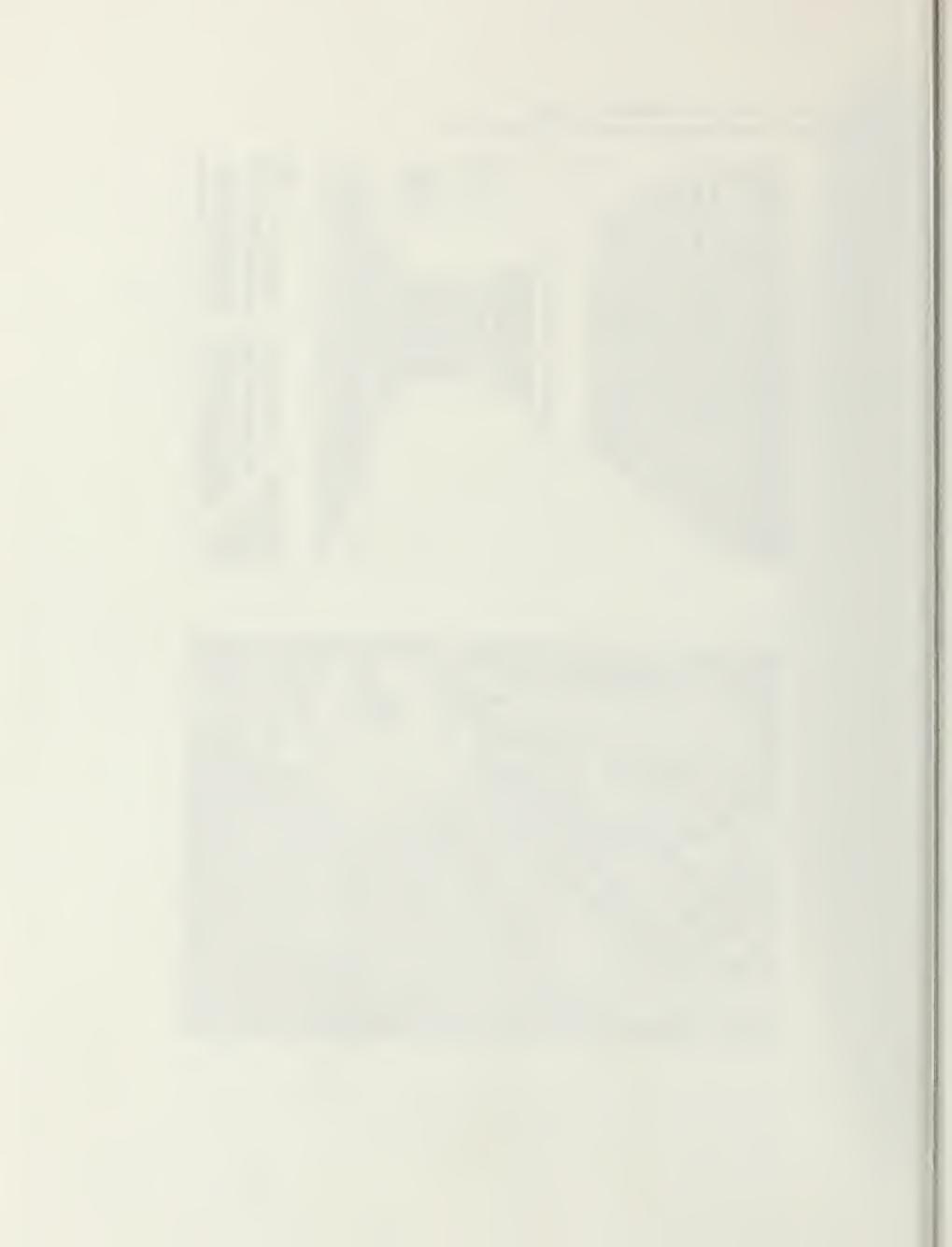
beneath the vaults. This very large installation of stained glass, fabricated by the United Glass Co. of San Francisco, and designed by artists such as Harold Cummings, Walter Judson, Joseph and Richard Lamb, is a significant example of the art-glass revival that began in this country in the late 19th century. The cemetery is in the process of establishing a workshop to restore broken panels. New additions to the mausoleum depart in various degrees from the original design. One major expansion to the north (1919 - 1924), also a contributing element, is styled in the Mission Revival, with concrete walls clad in smooth painted stucco, arched openings filled with plate glass, elaborate sculpted parapets or espadañas, and a belltower pierced by pointed arched windows. One of the more recent additions contains a courtyard forming an open-air mausoleum and columbarium. A related feature is the rubble-stone retaining wall fronting the Mission Revival addition. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.





**CL #5 Photo continuation page**  
Cypress Lawn Memorial Park: The Catacombs



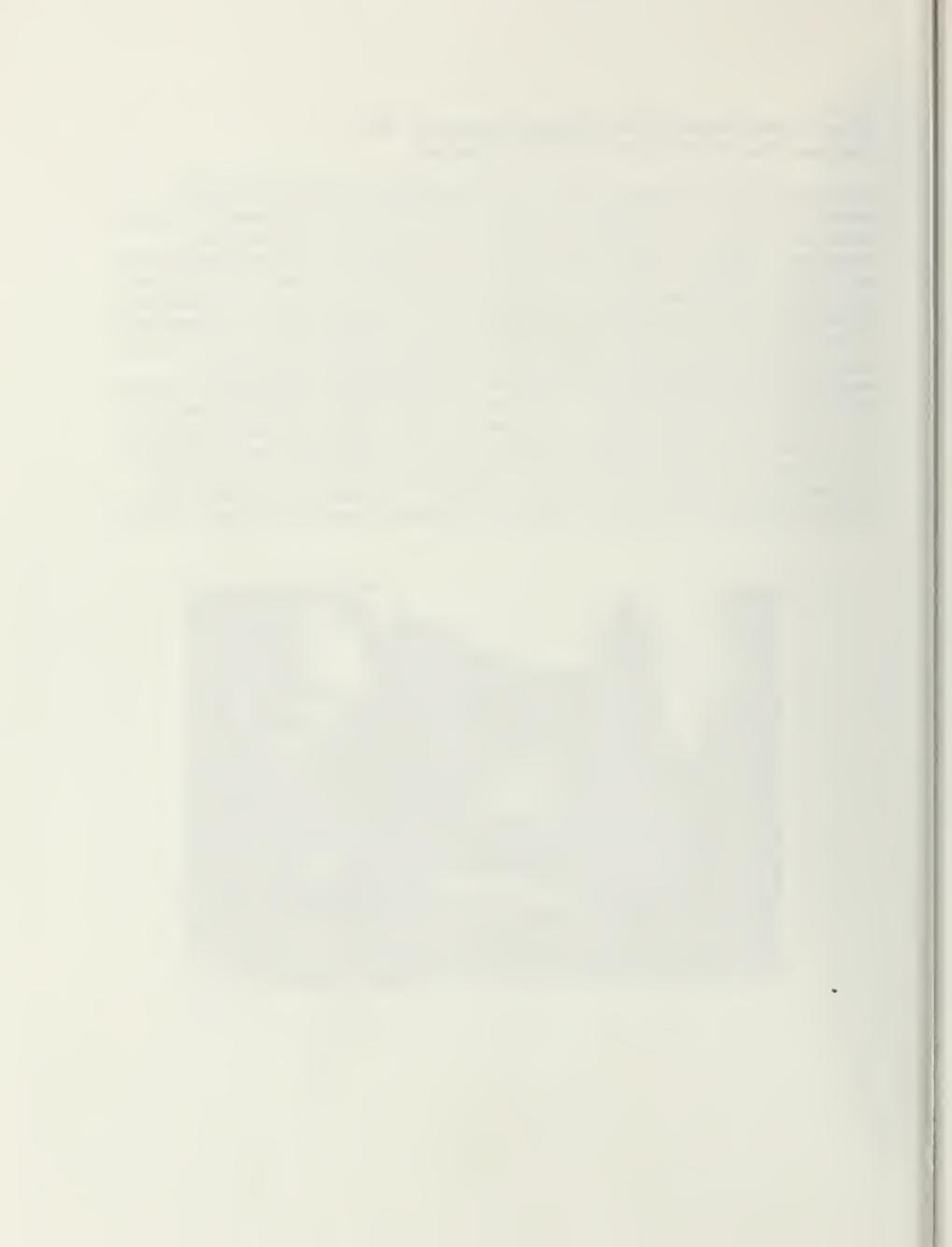


CL #6

Cypress Lawn Memorial Park: Mission Road Gate, 1892.  
Designer: Barnett McDougal & Son, San Francisco.

The original entry to the eastern section of Cypress Lawn is a three-part granite gateway, smooth-faced on the side facing El Camino Real, and rock-faced on the side facing the cemetery. The significance of the different finishes is intriguing but unresolved. The larger central part consists of a low-sprung, Syrian arch bearing the name of the cemetery in raised letters. A crenellated frieze with swags and fragments of a Greek fret separates two short square towers. These terminate in a crenellated battlement containing a pointed chattri-like dome. Two smaller arched doorways with a similar design flank the central part on either side. Citing an article in an April 1892 issue of the San Mateo Times Gazette, the Colma Historic Resources Survey describes this gateway as "one of the earliest extant examples of the Mission Revival style of architecture in California." In fact, this eclectic design, combining aspects of the Richardsonian Romanesque and medieval building, bears little real resemblance to any of the Renaissance-inspired architecture of the California missions, although it is a witty and sophisticated complement to the fortified towers on Hillside Boulevard. The gate is flanked by mature Monterey cypresses. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.



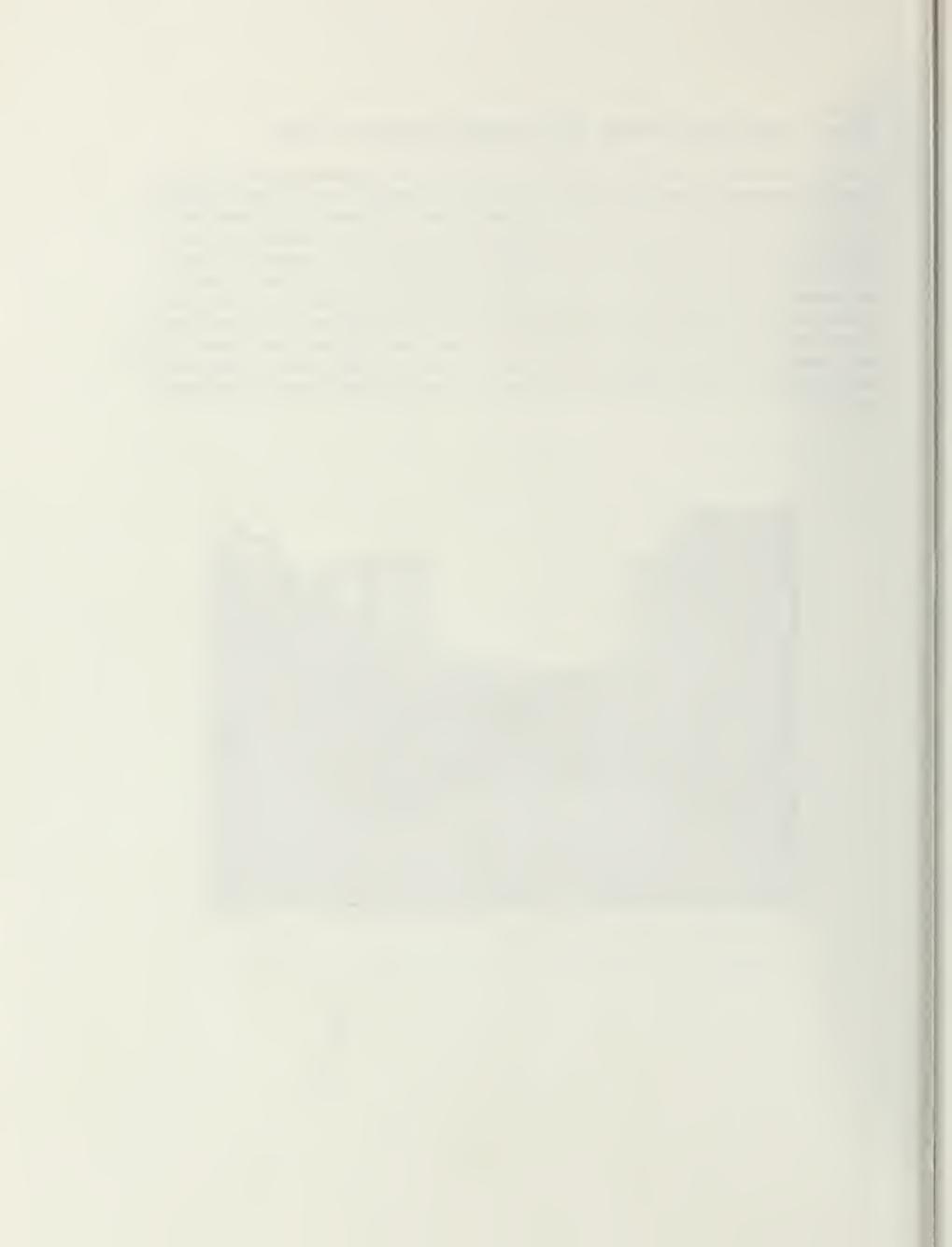


CL #7

Cypress Lawn Memorial Park: Hillside Boulevard gate, ca. 1900.

A pair of identical, 40-foot-high, fortified towers forms an impressive gateway from Hillside Boulevard to the older eastern section of Cypress Lawn. Battered walls are made of concrete clad in rock-faced, coursed stone. In contrast, the crenellated and machicolated battlements are made of smooth coursed stone. Raised door and window surrounds are also made of smooth-faced stone, cut in monolithic blocks. Window openings are arched. Door openings are battered and lintels capped by anthemion reliefs, giving the entries a strange Greek Revival flavor. The original massive wooden doors have been replaced on the west side by double iron doors. Inside, slits in the wooden floor of the second level make it appear that these structures were designed as bell towers. The builder is unknown. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.



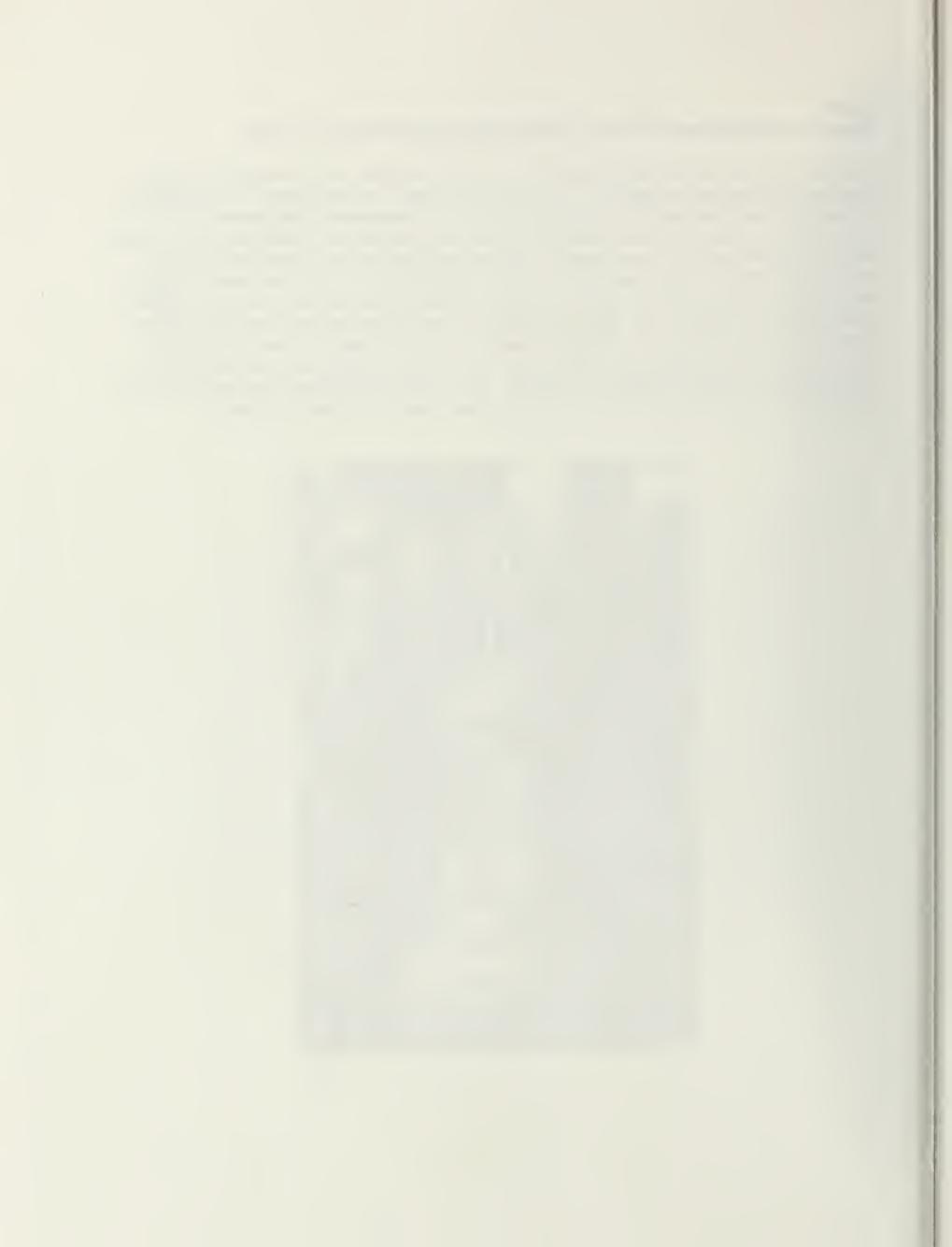


CL #8

Cypress Lawn Memorial Park: Charles deYoung Memorial, ca. 1881.

This Victorian monument to Charles de Young (1845-1880), co-founder of the San Francisco Chronicle, consists of a lifesize bronze figure, standing with pen and paper in hand atop a tall pedestal of polished granite. The monument was moved from Laurel Hill sometime between 1940 and 1946, after the the San Francisco supervisors voted to vacate the city's cemeteries. It marks the site of three graves--those of de Young, his mother, Amelia, who died in 1881 at the age of 72, and his sister, Virginia, who died in 1877 at the age of 42--but in the manner of the period it only depicts the male head of the family. "In 1880, [Charles] de Young shot mayoral candidate Isaac Kalloch, who had defamed his mother, declaring that she ran a house of ill repute. Kalloch's son subsequently stalked de Young and six months later murdered him" (Svanevik and Burgett, Pillars of the Past). This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.



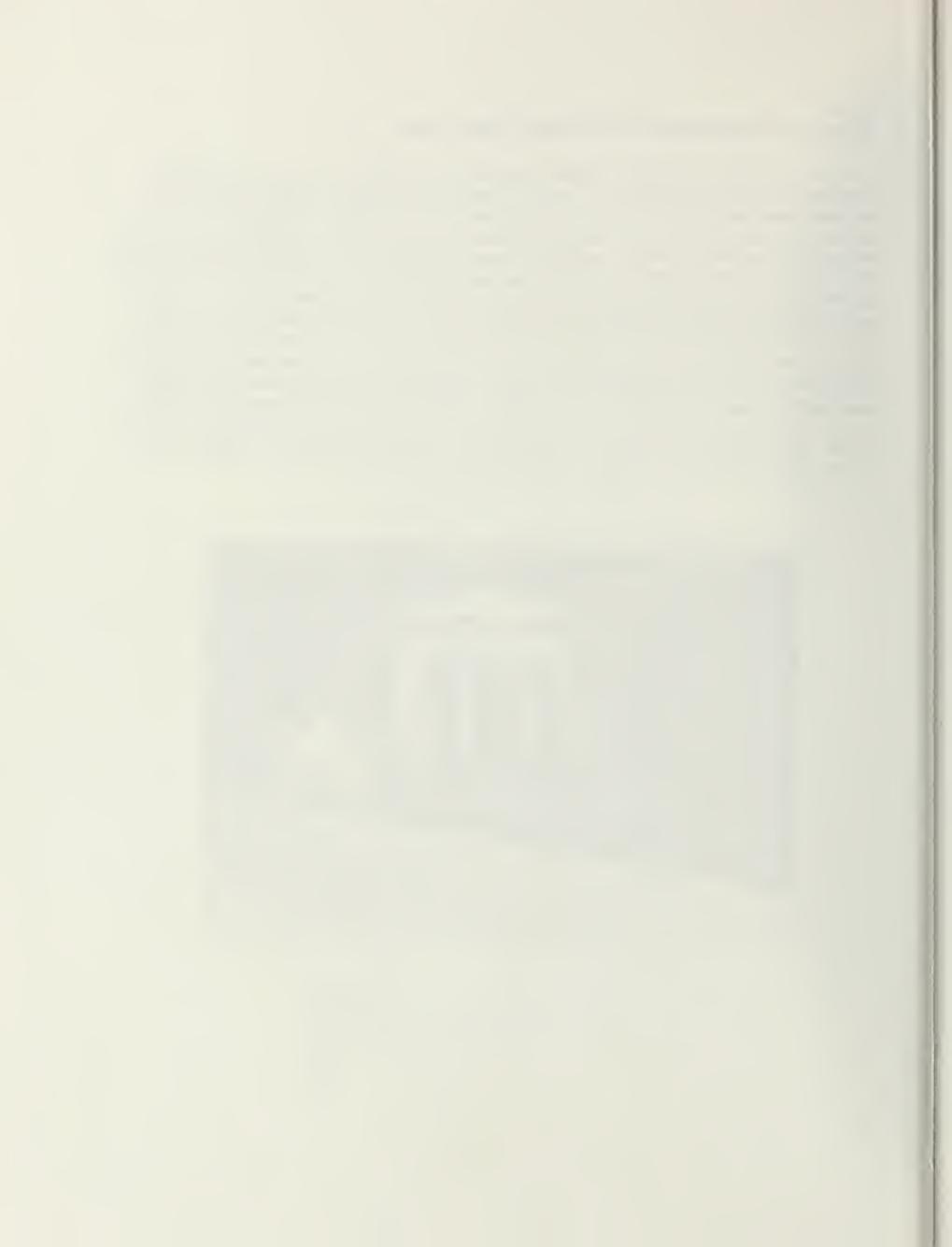


CL #9

Cypress Lawn Memorial Park; Rogers Tomb, 1929.

This granite tomb was built for Arthur Rodgers (1848-1929), the son of a California 'argonaut'. The tomb is built into a small, landscaped hillside. Curving rusticated, stepped walls flank either side of the Egyptian Revival temple front tomb. It is one of several Egyptian Revival mausolea to be found at the cemetery. The termination of the walls is marked by paired, marble sphinxes, creating an abstracted, exedra format. The temple facade is composed of coursed ashlar in battered walls. It is capped by a cavetto cornice decorated with leaves and a winged solar disk with serpent. While most Egyptian Revival buildings are flat-roofed, this structure exhibits a low, stepped hipped roof capped with a flaming urn. The entrance to the tomb features a pair of papyrus columns in antis, and the recessed porch features two benches and bears the inscription "Rodgers". Guarding the crypt are impressive bronze doors with sphinx heads and repeated Egyptian vegetal motifs. Within the tomb is a mosaic floor that exhibits inlaid sphinxes and the ceiling and walls are decorated with Egyptian Revival motifs. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.

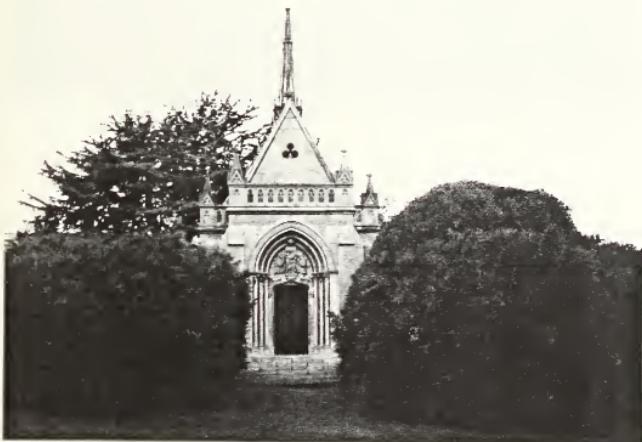


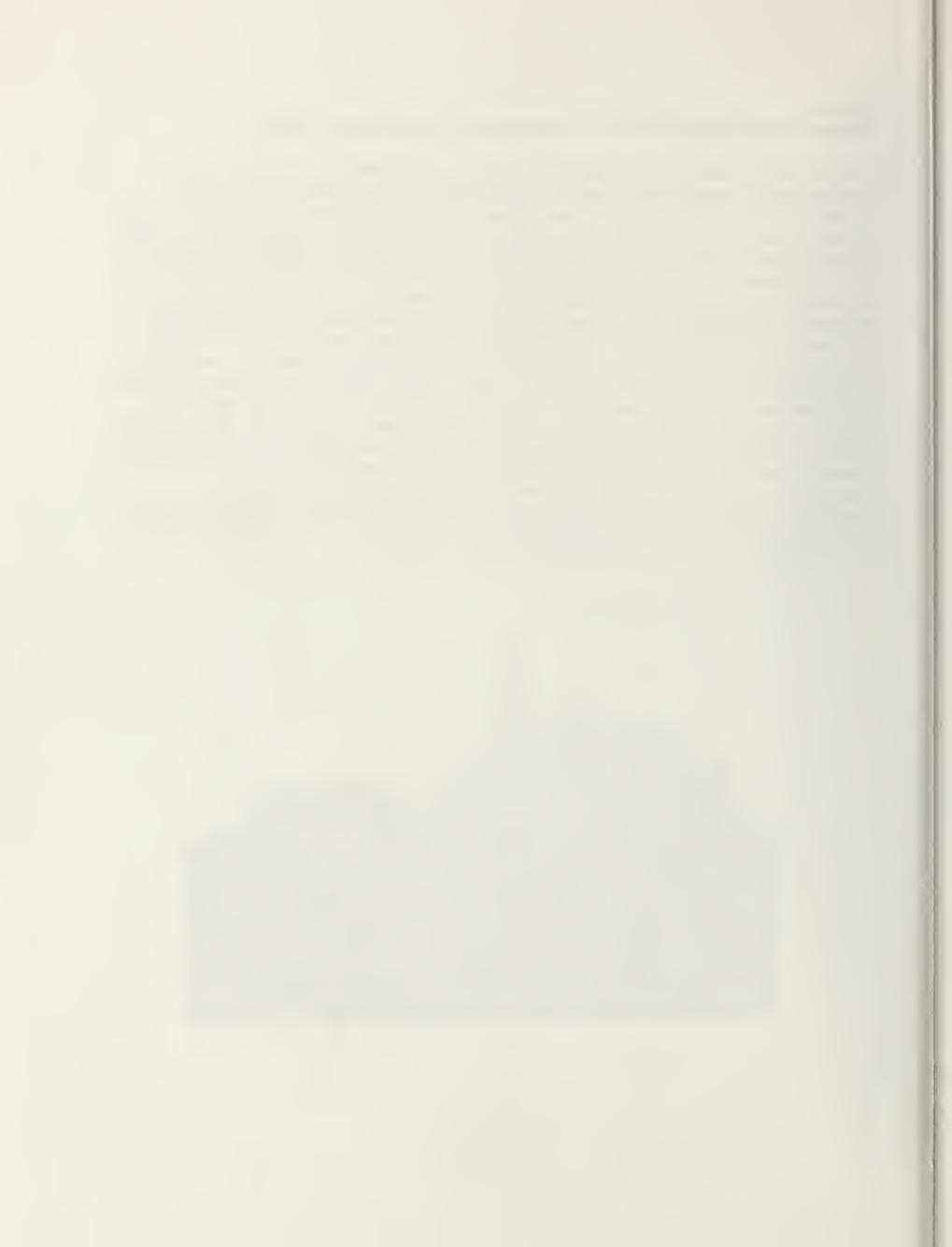


CL #10

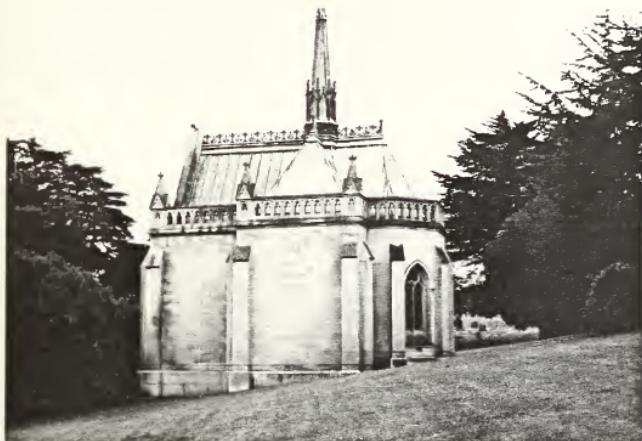
Cypress Lawn Memorial Park: Daniel Murphy mausoleum, c 1920.

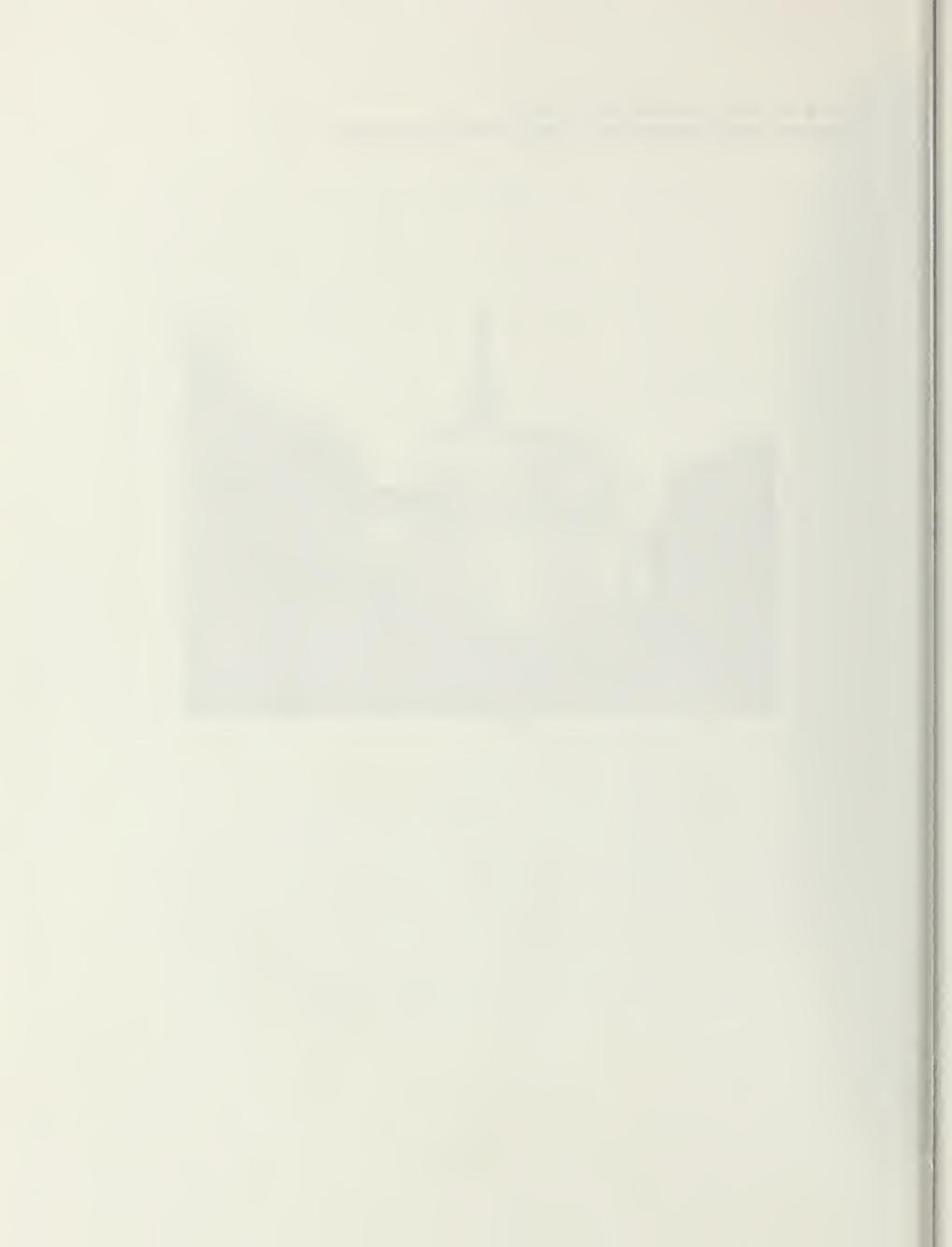
This handsome mausoleum is located in the part of the cemetery to the west of El Camino Real. It was built for Daniel Murphy (1861-1919), an heir to a dry goods fortune. It is executed in walls of cast stone (or perhaps sandstone) on a granite base and takes the form of a French Gothic church. The plan features a nave with shallow transepts and a polygonal apse at the rear that is illuminated by Gothic windows with lancet windows and trefoils formed by the tracery. The entrance features a Gothic, compound arch with colonnettes with a sculpture of the Virgin, Christ child and angels executed in a modern idiom in the tympanum. Elaborate, wrought-iron doors guard the interior. The steep roof is clad in copper with standing seams and the ridgeline features delicate metal tracery. The composition is capped by a flèche or metal spire that is typical of Gothic design in France. Other details include: wall buttresses, Gothic pinnacles and an arcaded balustrade encircling the building above the eave. The interior features a Gothic altar and a quadrapartite, ribbed, vault ceiling. Stained glass windows in the apse are by Charles Connick of Boston, who also executed windows at Grace Cathedral, San Francisco, and at the West Point Military Academy. The Murphy mausoleum is a sophisticated design that suggests it was designed by an academically-trained architect. Kent Seavey has speculated that it may be the work of B.J.S. Cahill. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.





**CL #10 Photo continuation page**  
Cypress Lawn Memorial Park: Daniel Murphy mausoleum



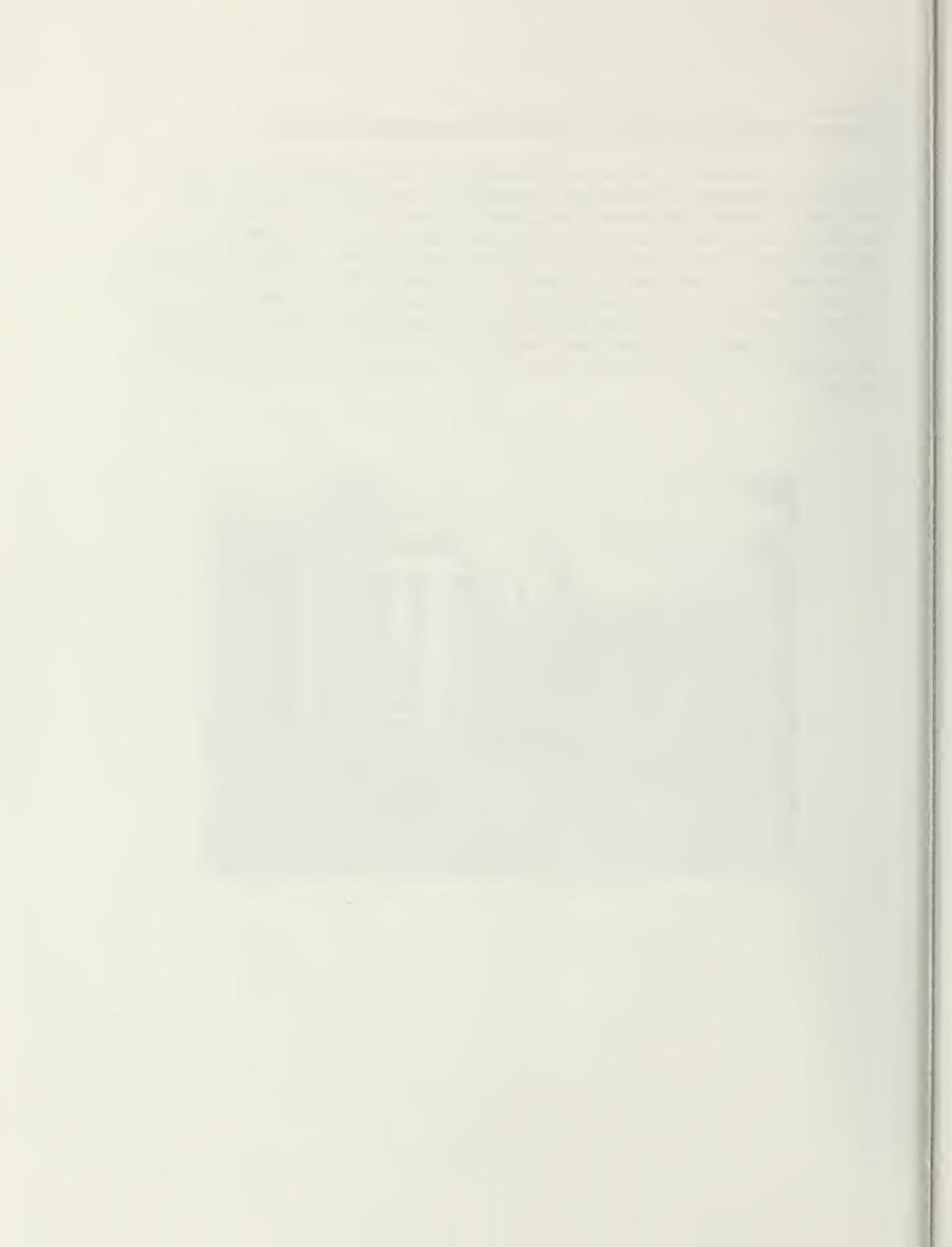


CL #11

Cypress Lawn Memorial Park: Thorne family monument, ca. 1931.

This type of monument is known as a 'peristyle' tomb and it features a colonnade or pergola of travertine, Tuscan columns supporting an architrave. The colonnade surrounds a central open section that received the burials. This area is now completely overgrown with ivy and any gravemarkers are hidden. At one end, the pergola forms an apse or exedra that contains a marble bench. Junipers have been planted around the periphery of the pergola. The overall effect is of a peaceful garden building without the funereal air of most family monuments. Other features include a concrete foundation for the colonnade and a rustic slate steps leading to the street. The first burial in the plot was Julian Thorne in 1931. This monument is included on the municipal inventory of historic sites and is a contributing element of the historic district.





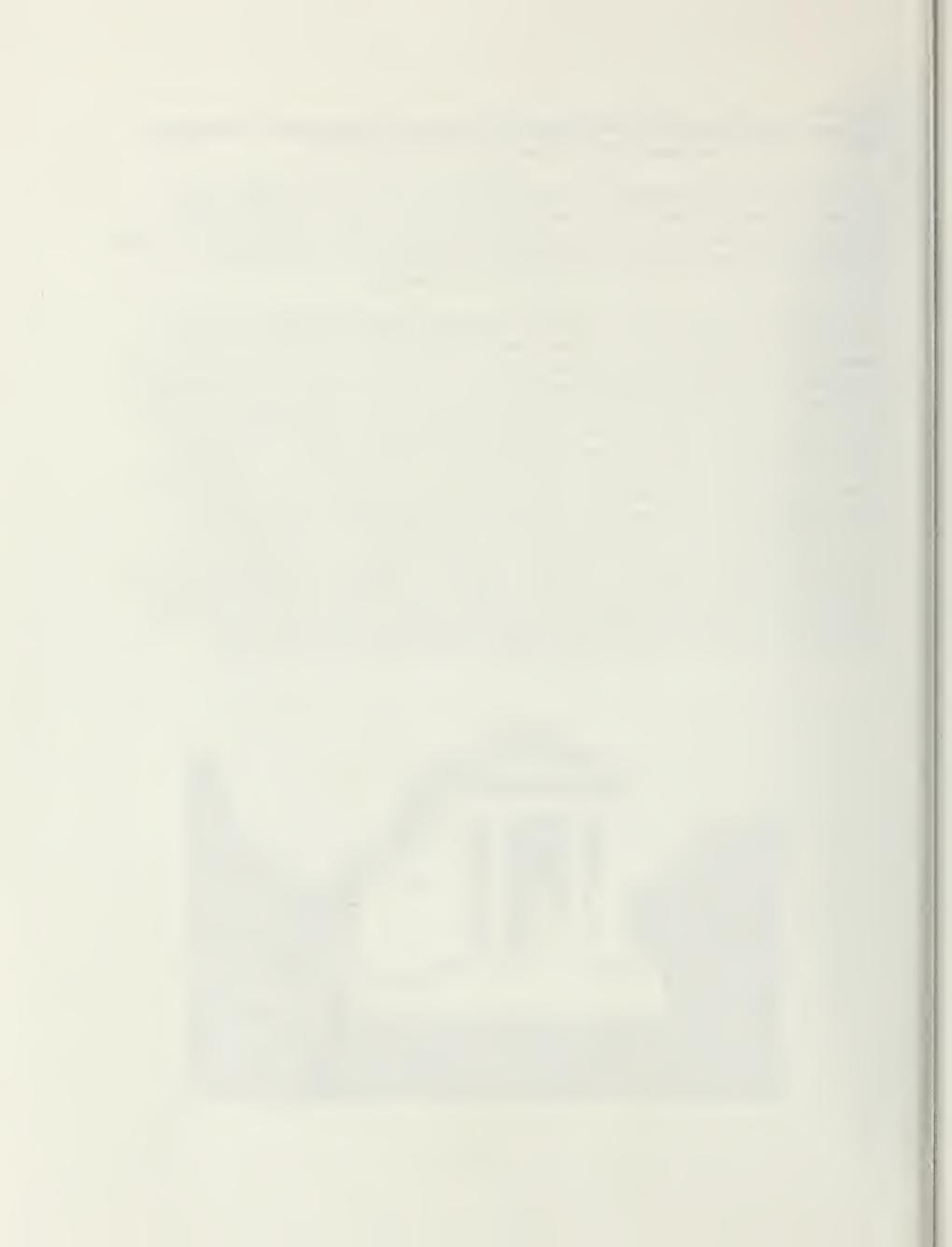
CL #12

Cypress Lawn Memorial Park: Charles Crocker family mausoleum. Designed: 1889. Construction Date: 1895-98. Designer: A. Page Brown.

This mausoleum was designed to house Charles F. Crocker (1822-1888), son of railroad magnate Charles Crocker and himself a Vice President of the Southern Pacifica. It originally stood in the Laurel Hill Cemetery and was moved here when that cemetery was closed. Like many other family mausolea, this monument was apparently designed and sited to be seen by the roadside.

This mausoleum, constructed of granite, is irregular in plan and rests on a stone foundation. It is in the form of a Greek temple with two Ionic columns in antis. On either side of the temple front are the hip roof wings which house the tomb vaults. The structure also features a wreath interwoven with a crowned cross and other foliage in its pediment as well as egg and dart and dentil moldings. The mausoleum's bronze door was sculpted by Robert Ingersoll Aitken (1878-1949), a native Californian and internationally-prominent American sculptor and art teacher. Titled "The Gate of Silence," from 1898, the relief sculpture exhibits an angel with closed eyes holding a flower. Other major commissions include "Victory" atop the Dewey monument in Union Square, San Francisco and the George Rodgers Clark monument at the University of Virginia. The structure itself was designed by A. Page Brown, a New York-born architect employed by McKim, Mead and White before coming to San Francisco in 1889. Other Brown designs included a number of buildings at Princeton University, the California Building at the World's Columbian Exposition in Chicago (1892), and in San Francisco, the Ferry Building(1892-98), the Church of the New Jerusalem (1894), and Trinity Church (1891). He designed several houses

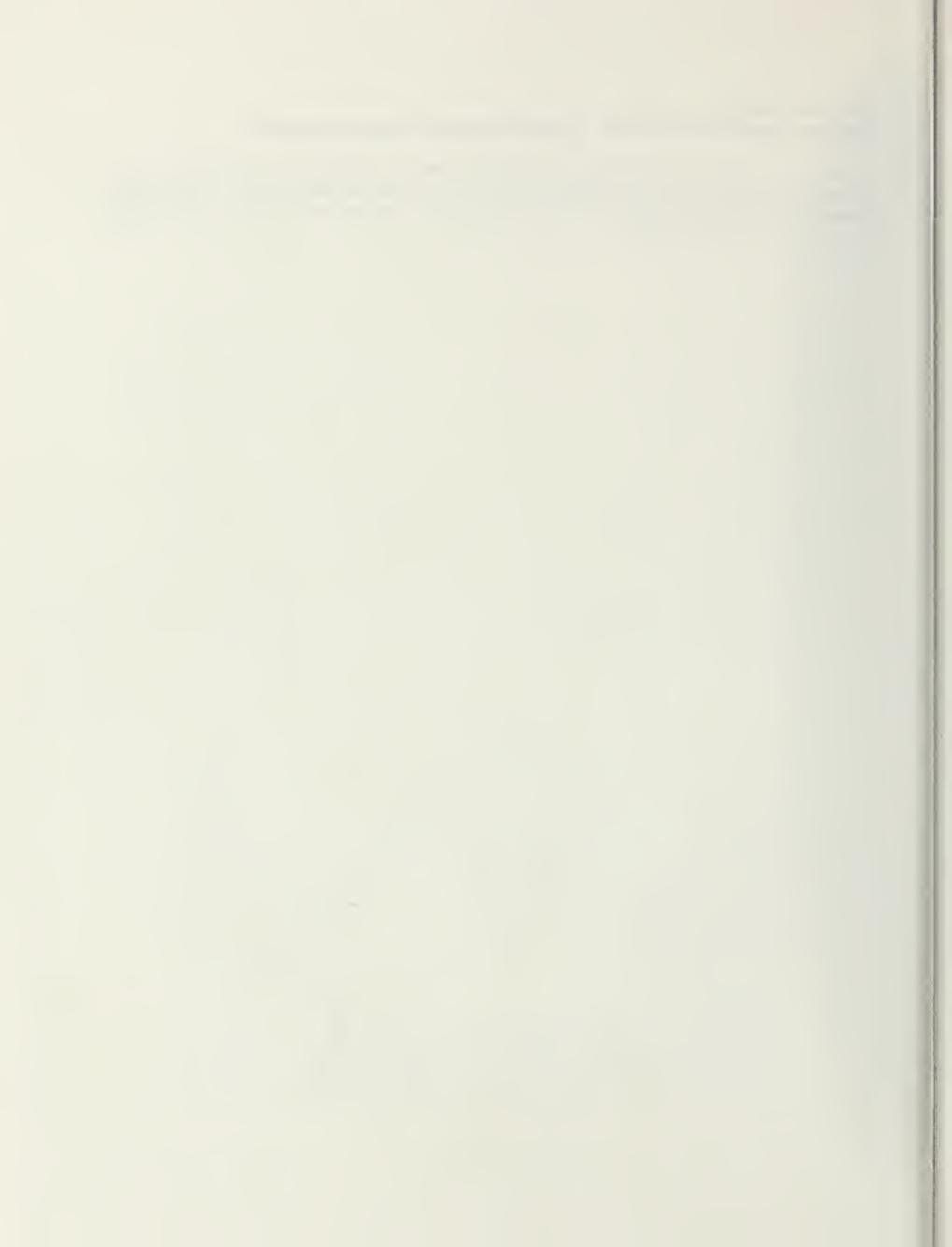




**CL #12 continued**

**Cypress Lawn Memorial Park: Charles Crocker family mausoleum.**

for members of the Crocker family and another Crocker mausoleum at Mountain View Cemetery in Oakland. Brown's career was cut short by his untimely death. The Crocker Mausoleum is included on the municipal inventory of historic sites and is a contributing element of the historic district.



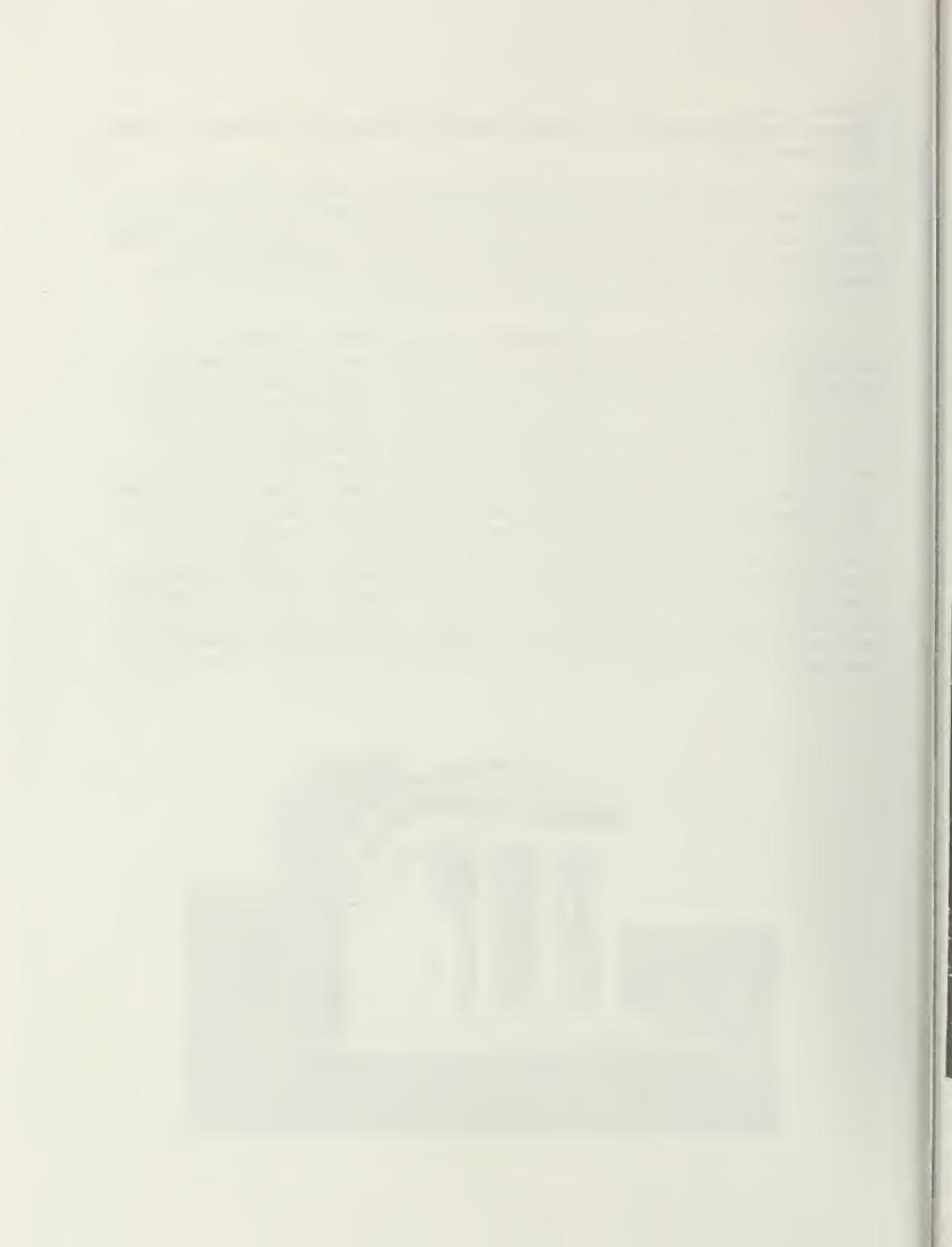
CL #13

Cypress Lawn Memorial Park: Hearst Family Mausoleum, 1896. Designer: Albert CA. Schweinfurth.

This large, granite mausoleum was initially constructed for George Hearst (1820-1891), a mining tycoon and U.S. Senator from California (1886-1891). The monument also contains the body of his wife, Phoebe Apperson Hearst (a philanthropist especially noted for her gifts to the University of California) and his son, William Randolph Hearst, the notorious publisher, politician and arts patron who was one of the most prominent Californians in the first half of the twentieth century.

The mausoleum is in the form of an academically-correct Greek Ionic temple with a peripteral colonnade set on a steeped base. Kent Seavey has speculated that the mausoleum "may derive its inspiration from the Temple of Athena Nike, a component of the Athenian Acropolis.", although that building is an amphiprostyle with columns only on the gable ends. The roof decoration includes acroteria and antefixes. Lion heads and an egg-and-dart molding adorn the cornice. Surrounding the glazed, bronze doors is a carved stone door frame with classical Greek motifs. The structure was designed by Albert CA. Schweinfurth, but may have been executed by his brother Julius Schweinfurth. A.C.A. Schweinfurth was a Bay Area architect who worked in the office of A. Page Brown before going into private practice in San Francisco. Other projects Schweinfurth completed for the Hearst family included the "Hacienda del Pozo de Verona" (1895) near Pleasanton for Phoebe A. Hearst and the San Francisco Examiner Building (1897, destroyed 1906) for William Randolph Hearst. Schweinfurth also designed the First Unitarian Church of Berkeley. A sophisticated and promising designer, his career was cut short by an early death. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.





CL #14

Cypress Lawn Memorial Park: Andersen monument, ca. 1906.

This monument marks the burial place of Christine Andersen Rohde (1864-1944) and Frederick CA. Andersen (1865-1906). A winged, robed angel carved in marble stands in a *contrapposto* position atop a tall, marble sarcophagus with carved foliated ornamentation. The gaze of the angel is fixed downward and she holds a rose in her left hand. Beneath the angel on the cornice of the post is a classical floral carving, a Masonic emblem and frieze of ivy. A carved dove pecks at a leaf among a spray of roses in the lower section of the base. Beneath this carving is a placard bearing the name Andersen carved in relief. The entire monument rests upon a rusticated granite base. This monument is typical of figural grave markers popular in Christian cemeteries in the late-nineteenth and early-twentieth centuries. It is finely carved with a beautiful, pensive angel and naturalistic foliage. This monument is a contributing element of the historic district.





CL #15

Cypress Lawn Memorial Park: Valentine monument, ca. 1896.

This monument consists of a bronze post or pylon raised on a bronze base and set on a concrete foundation. Its cornice features an acanthus pattern. A broken arched pediment displays a cross set in a crown over a laurel wreath. The shaft of the pylon bears a standing, robed, male figure bearing an expression of grief. Interrals include those for Thomas B. Valentinue (October 27, 1896) and Jennia A. Valentine (October 6, 1916).

The monument was created by Douglas Tilden and cast by the Globe Brass Works, San Francisco, as inscribed on the base of the monument. Tilden (1860 - 1935) was a nationally-prominent San Francisco sculptor who is was responsible for the Mechanic's Monument on Market Street in San Francisco; and the figures of Junipero Serra and the Baseball Player in Golden Gate Park. This gravemarker is a contributing element of the historic district.





CL #16

Cypress Lawn Memorial Park: Hiram W. Johnson Mausoleum, 1949.

This striking, white marble mausoleum on a high stepped base serves as a monument to California governor Hiram W. Johnson (1866-1945, governor 1910-1916). It is the best example of the Art Deco/Moderne aesthetic to be found in the cemetery. In the early 20th century, Johnson was one of the most progressive and powerful politicians in the country. He aggressively promoted reforms in state government that were copied by many other states. He also served as a U.S. Senator (1917 - 1945), and Theodore Roosevelt's vice-presidential running mate in 1912. The mausoleum itself takes the form of an altar whose rectangular symmetry is disturbed by a stepped pylon appended to the southeast corner. Resembling a skyscraper in miniature, the pylon serves as a perch for a statue of a federal eagle, whose gaze is fixed in the distance. Bas-relief decorations include a vertically elongated shield bearing the stars and strips, stylized laurel wreaths, and an emblem indicating Johnson's status as a Mason. Although dedicated to Johnson, the mausoleum also contains the remains of his wife, Minnie L. McNeal Johnson (1869-1955), and Hiram Johnson, Jr. (1886-1959) and Major Archibald McNeal Johnson (1890-1933). The structure is included on the municipal inventory of historic sites. Although this monument falls slightly outside the period of significance for Cypress Lawn cemetery, this survey believes it to be a contributing element of the historic district based on its artistic value and association with an outstanding personage in the history of California.





CL #17

Cypress Lawn Memorial Park: Tevis Monument, ca. 1912. Designer: John Galen Howard

This smooth granite monument takes the form of an exedra, an ancient Greek form revived as a funeral monument in the late 19th century as American architecture became more and more dominated by the academic classicism of the Ecole des Beaux Art in Paris. At the center of this monument rises a sculptural grouping composed of a lifesize bronze angel standing on a granite base with outspread arms and wings. The sculptor is identified as Herbert Adams and the foundry as Gorham Manufacturing Co. This angel is set within a shallow bowl formed by a stylized Celtic cross, and flanked on either side by kneeling angels carved in relief. Projecting from the ensemble is a low rectangular planter, ostensibly a cover for the graves of Lloyd Tevis (1824-1899), a mining tycoon and president of Wells Fargo Bank, and his wife, Susan G. Tevis (1831-1902). The exedra is inscribed with the phrase, "I will lay me down in peace/and take my rest," the base of the angel with the single name, "TEVIS." Significantly, this monument does not memorialize the man above other members of his family. The monument is on axis with the drive that approaches it, showing the influence of City Beautiful ideas on the cemetery design. The architect, John Galen Howard was trained at the Ecole de Beaux-Arts and worked for both H. H. Richardson and McKim, Mead and White before heading West where he became one of the most important architects to practice in California in the early-twentieth century. He founded the school of architecture at U.C.A. Berkeley and designed many monumental buildings on the campus. He also designed many houses in the Bay Area and helped replan the San Francisco Civic Center after the 1906 earthquake.





**CL #17 continued**

Cypress Lawn Memorial Park: Tevis Monument

Herbert Adams (1858 - 1945) was a nationally-prominent sculptor who completed many major commissions including: the Macmillan Fountain in Washington D.C.A., and figures for the Library of Congress and the Brooklyn Museum. This monument is included on the municipal inventory of historic sites and is a contributing element of the historic district.



CL #18

Cypress Lawn Memorial Park: Nager Mausoleum, 1912. Designer:  
B. J. S Cahill.

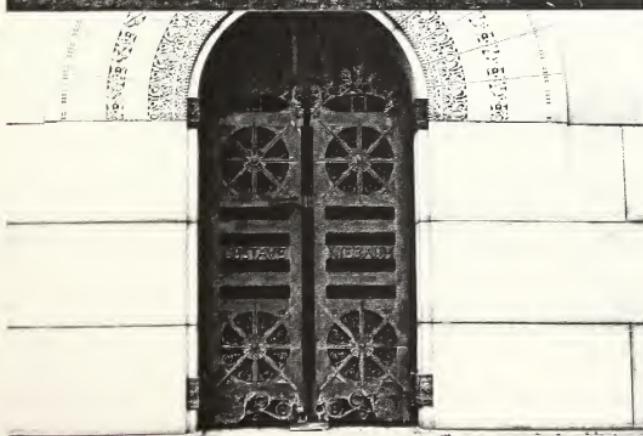
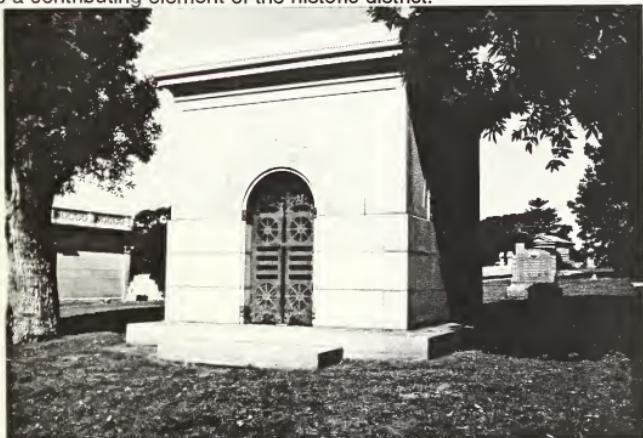
This chaste white marble temple serves as the final resting place of Herman I. Nager, known as the "Potato Chip King." The building is an archeologically correct exercise in the Doric order, a peripteral tetrastyle design with a simple pediment (no sculpture in the tympanum), heavy entablature, fluted columns carved with the slightly curving profile known as entasis, and a three-stepped stylobate or base. The entry is distyle in antis, that is, centered between two columns recessed between the antae or pilasters terminating the side walls. Doors and windows are bronze, with bronze grilles and glass panels. The chamber, which contains a number of crypts in the back wall, is entirely faced in colored marble. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.

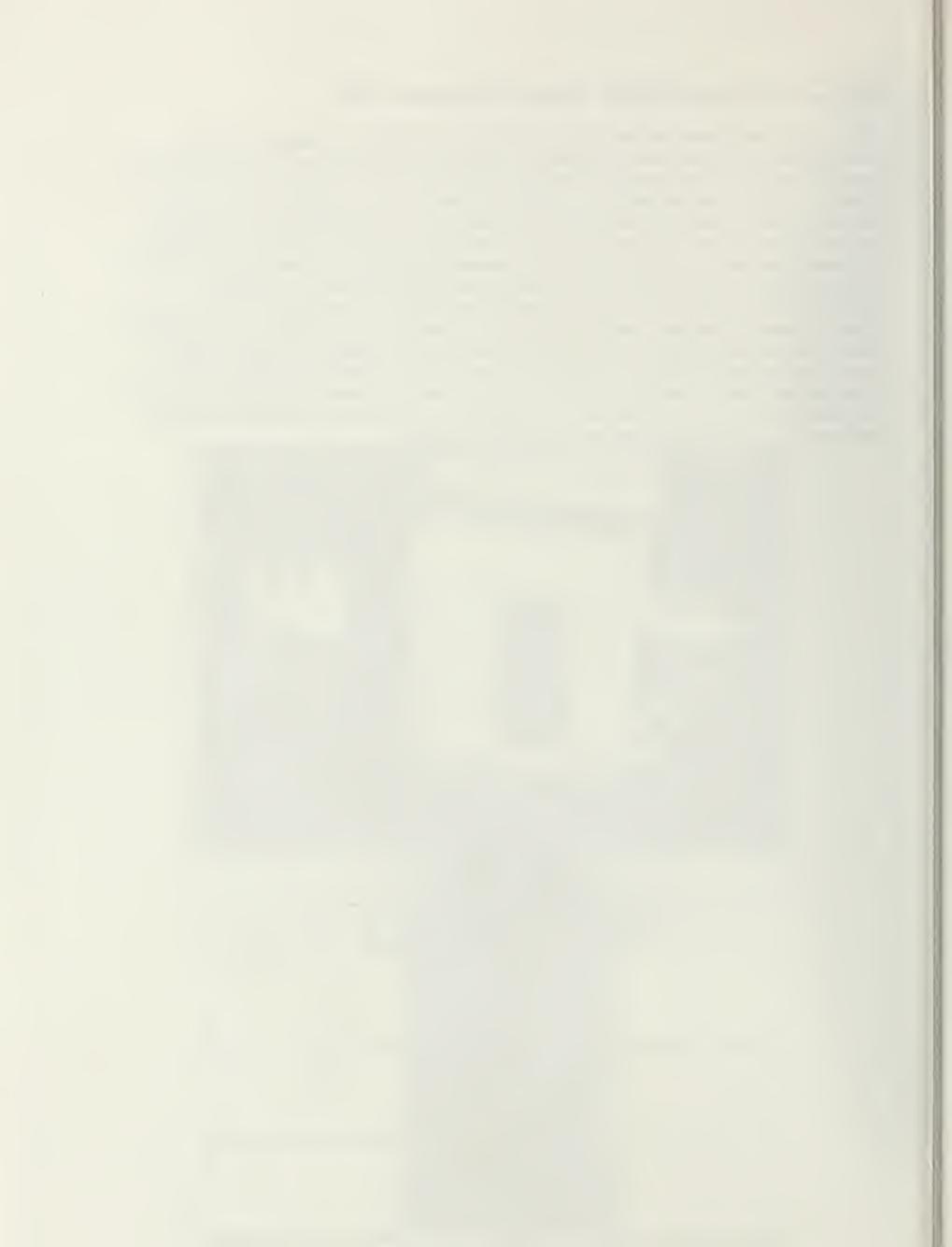




## Cypress Lawn Memorial Park: Niebaum Mausoleum, 1908.

This granite monument to the founder of Inglenook Vineyard, Gustave Niebaum (1842-1908), is a somewhat simplified but remarkably faithful copy of Louis Sullivan's famous Getty Tomb in Chicago's Graceland Cemetery, built in 1908 as a monument to Carrie E. Getty. The Niebaum Mausoleum has similar dimensions and the same massive plinth, the same three courses of massive ashlar providing a spring line for the arched doors and windows, the same incised and foliated decoration in the heavy voussoirs, the same scalloped parapet expressing the division of the roof into four massive stones. Also similar are the bronze gates, which bear the inscription: "BUREAU BROS./BRONZE FOUNDERS/PHILA. PENNA." The Niebaum Mausoleum differs in having a simpler, stepped cornice, in lacking a diaper pattern in the panels above the arched openings, and in having strangely Neoclassical window grilles resembling fanlights. This building is the closest of two copies of the Getty Tomb to be found in the Colma cemeteries. The medium for the transmission of this design has not been determined. This building is included on the municipal inventory of historic sites and is a contributing element of the historic district.

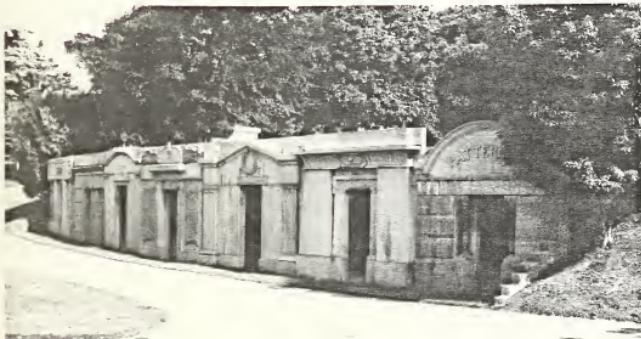


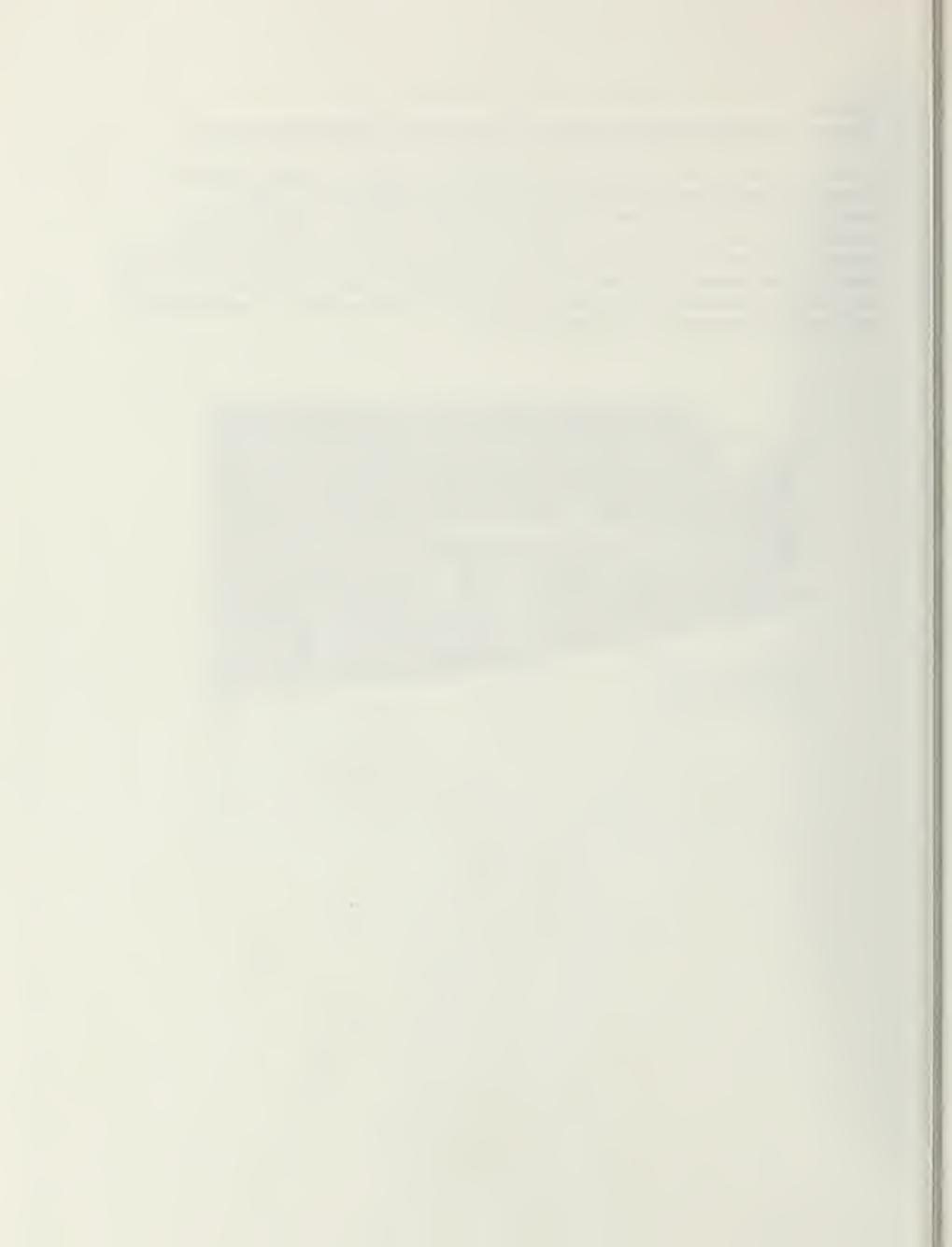


CL #20

**Cypress Lawn Memorial Park: Row of mausoleums, 1905, 1906 and 1907.**

Seven mausoleums for the Lacoste, Pearl, Peckham, Beleney, Wreden, Lee and Patterson families form a continuous row --the only example of this type of development at Cypress Lawn. The granite fronts are built in a variety of styles including Egyptian and Classical revivals, and fitted with bronze gates of varying designs. The vaults are all built into the hill and covered by lawn. The interiors are all faced in white marble with some granite and black marble used at the floors. Although attached, the mausolea were developed and owned independently. These buildings are contributing elements of the historic district.



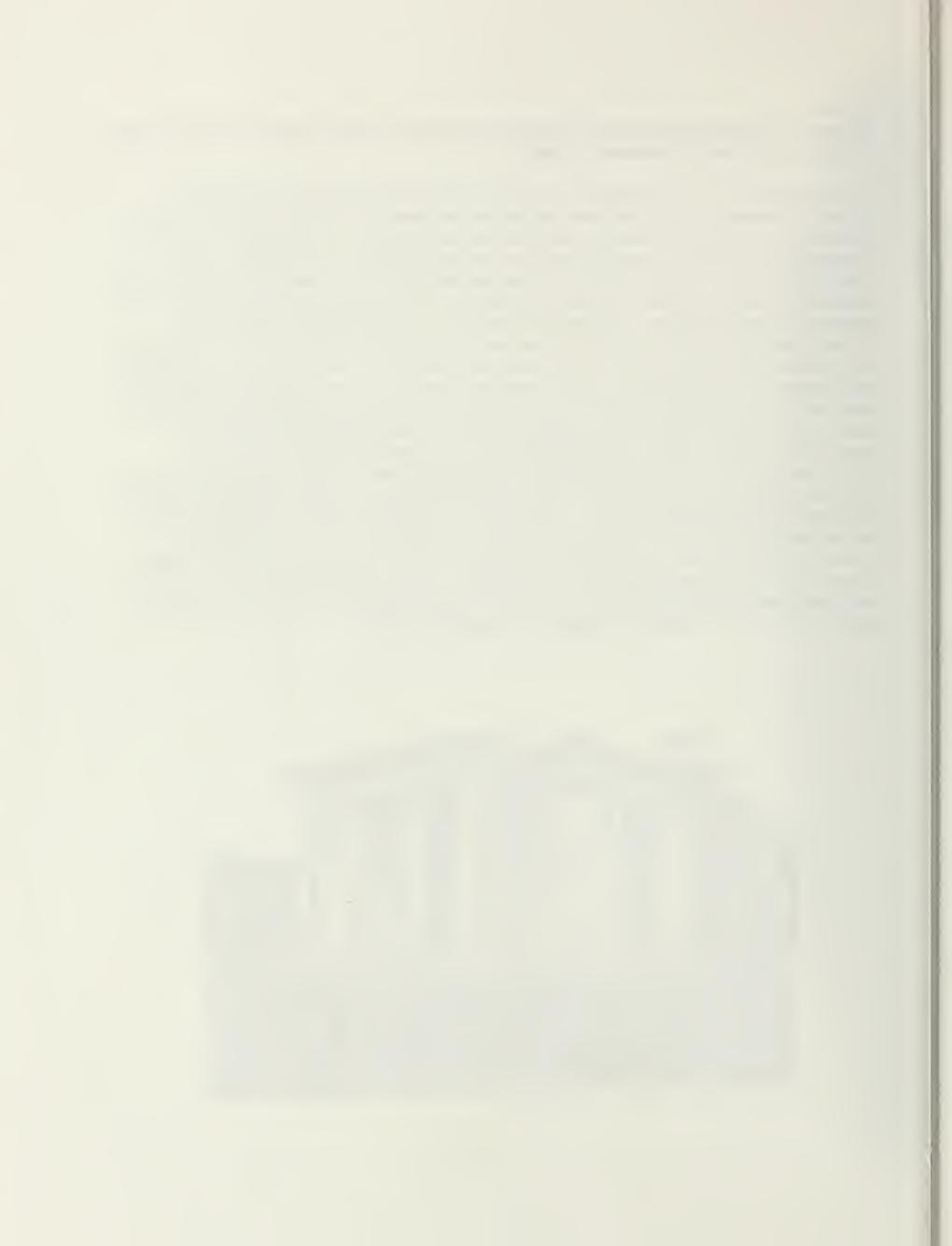


CL #21

Cypress Lawn Memorial Park: Claus Spreckels Mausoleum, transferred from land burial to mausoleum February 15, 1912.

This mausoleum is a monument to a famous San Francisco family that made its money in Hawaiian sugar and were the largest exporters of sugar to the West Coast. This mausoleum is prominently situated on its own hillock. The building consists of a rectangular block with colonnaded porticos forming a Greek cross in plan. It is constructed of pale white granite and elevated on a high base, with stairs approaching openings on all four sides. The design is very French, recalling the Spreckels Mansion in Pacific Heights. The style is severe Ionic, the porches supported by unfluted columns, the walls and pilasters made of monolithic blocks of coursed ashlar, the entablature composed of a plain frieze and triple fascia, all capped by a simple but bold cornice. The roof is flat. The doorway consists of a carved architrave beneath a detached cornice supported on consoles. The glazed doors are protected by bronze gates. The arched windows are recessed between pilasters and protected by a bronze grille. The interior is finely finished in black-veined white marble, with Corinthian pilasters, coffered ceiling, and marble benches. In the middle of the vault stands a sculpture, approximately five-foot-high, composed of four putti standing on a high base and supporting an urn. A newspaper report from 1910 placed the cost of the mausoleum at \$45,000. Claus Spreckels was born in Germany and became known as the Hawaiian "Sugar King." He built a 60-room mansion along Van Ness Avenue in San Francisco, which was destroyed in 1906. Among the ten members of the Spreckels family buried here, one should note the infamous Alma de Bretteville Spreckels, the free-thinking socialite who scandalized San

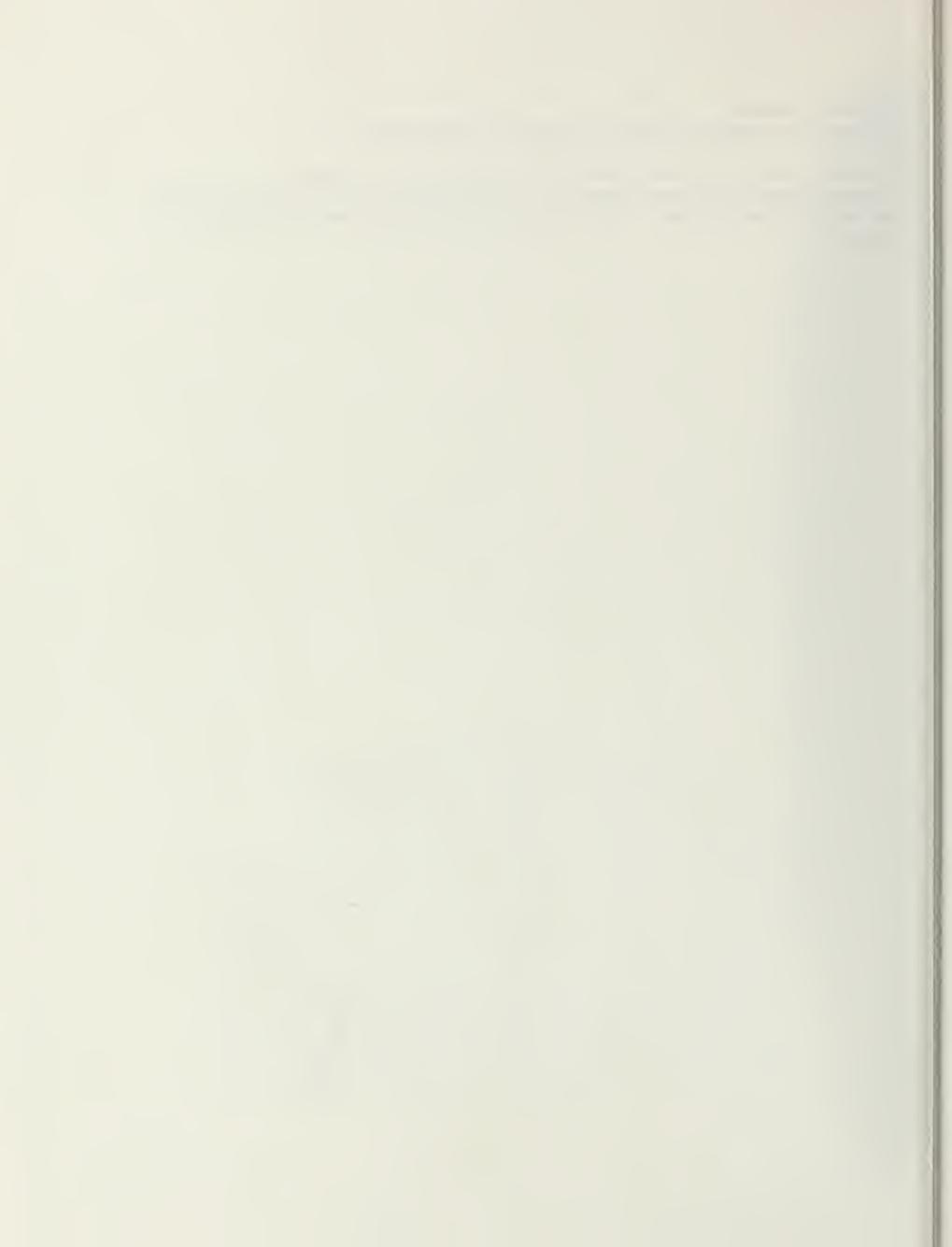




**CL #21 continued**

Cypress Lawn Memorial Park: Claus Spreckels Mausoleum

Francisco society when she served as the model for Robert Ingersoll Aitken's Victory (1901), which stands on top of the 95-foot-high Dewey Monument in the center of Union Square. This building is a contributing element to the historic district.

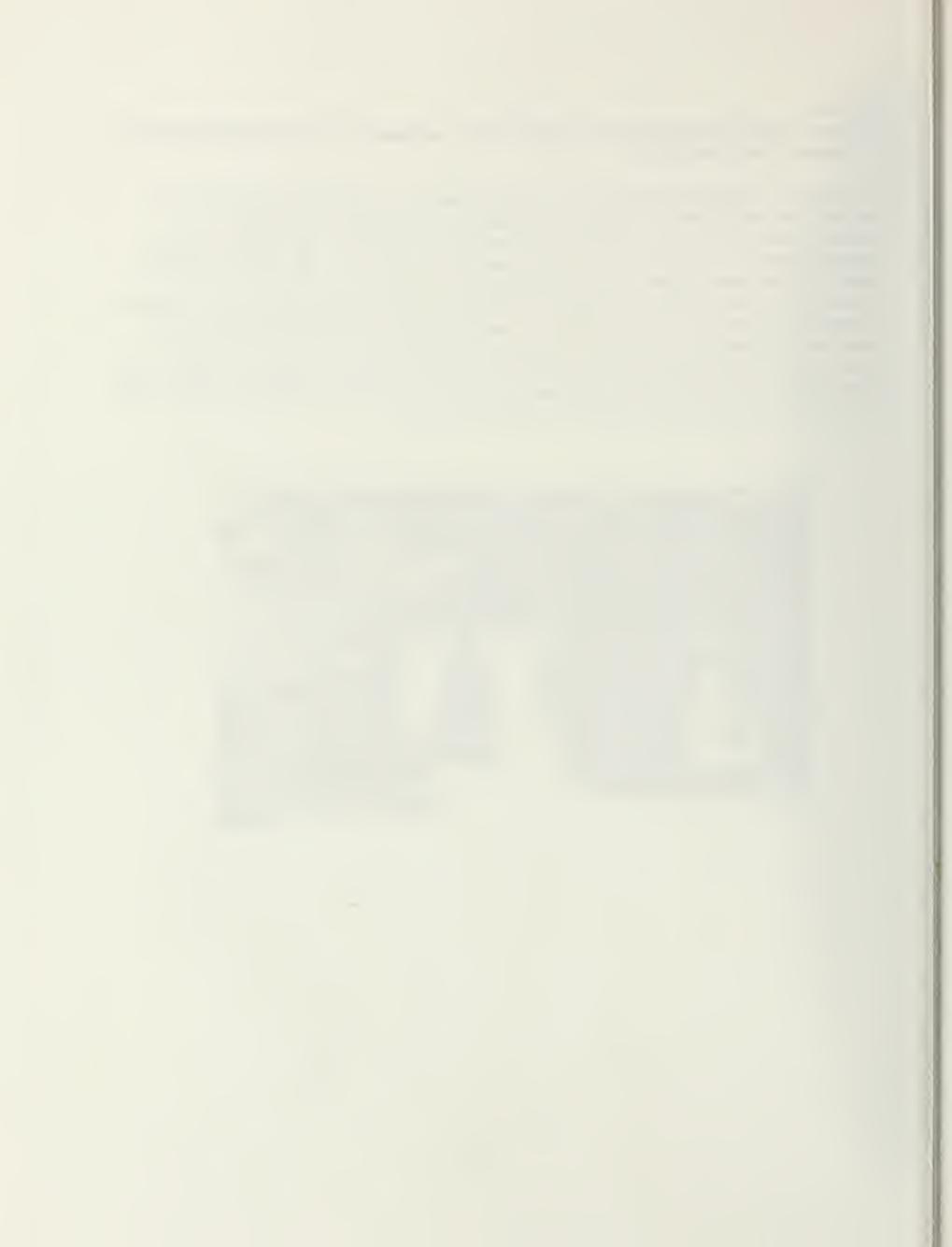


CL #22

Cypress Lawn Memorial Park: Trolley shelter, (adjacent to Kolman Monument on El Camino Real), ca. 1903.

This rustic/ Craftsman structure, rectangular in plan, has walls made of uncoursed rubble stone supported by battered buttresses and a concrete foundation. The doorway takes the form of a large pointed arch with red sandstone voussoirs and a granite threshold. The window openings are similarly framed. The roof is framed in wood, with exposed rafters, purlins and sheathing, and clad in mission tile. The interior space has a red square tile floor, built-in rustic benches of concrete, a wainscot of broken tile, and, above the wainscot, a wood framework built out from the stone walls which appears to have once contained wood paneling. There is a mature Monterey cypress immediately west of the building. A charming building, it served the riders of the # 40 trolley which operated here between the early 1890s and 1948. This building is a contributing element of the historic district.



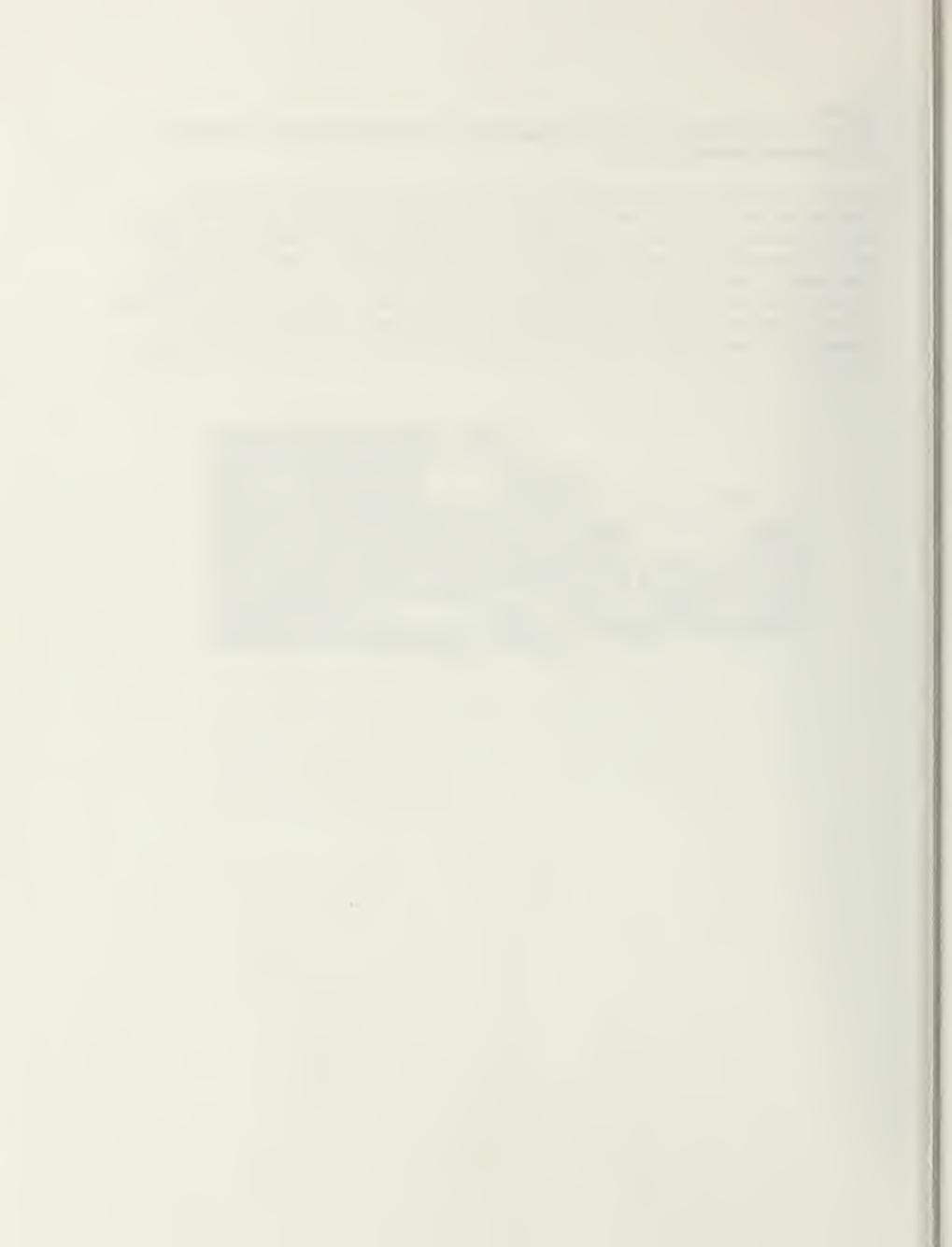


CL #23

Cypress Lawn Memorial Park: Vehicle Barn, (immediately north of building at 1773 Mission Road), ca. 1915

This is a one-story, wood-framed structure on a concrete foundation, with a low concrete wall at the south end. The shed roof is clad in corrugated metal. The walls are clad in corrugated metal and chamfered, tongue-and-groove wood siding. The face of the building is almost entirely characterized by sliding, wood barn doors in matchstick board under a large sheet-metal cornice. Windows are fixed, multi-pane, industrial type with metal sash. The color scheme is green. There are numerous ells in back - deterioriated wood-frame structures clad mostly in corrugated metal. Although somewhat deteriorated, the building is a contributing element of the historic district.



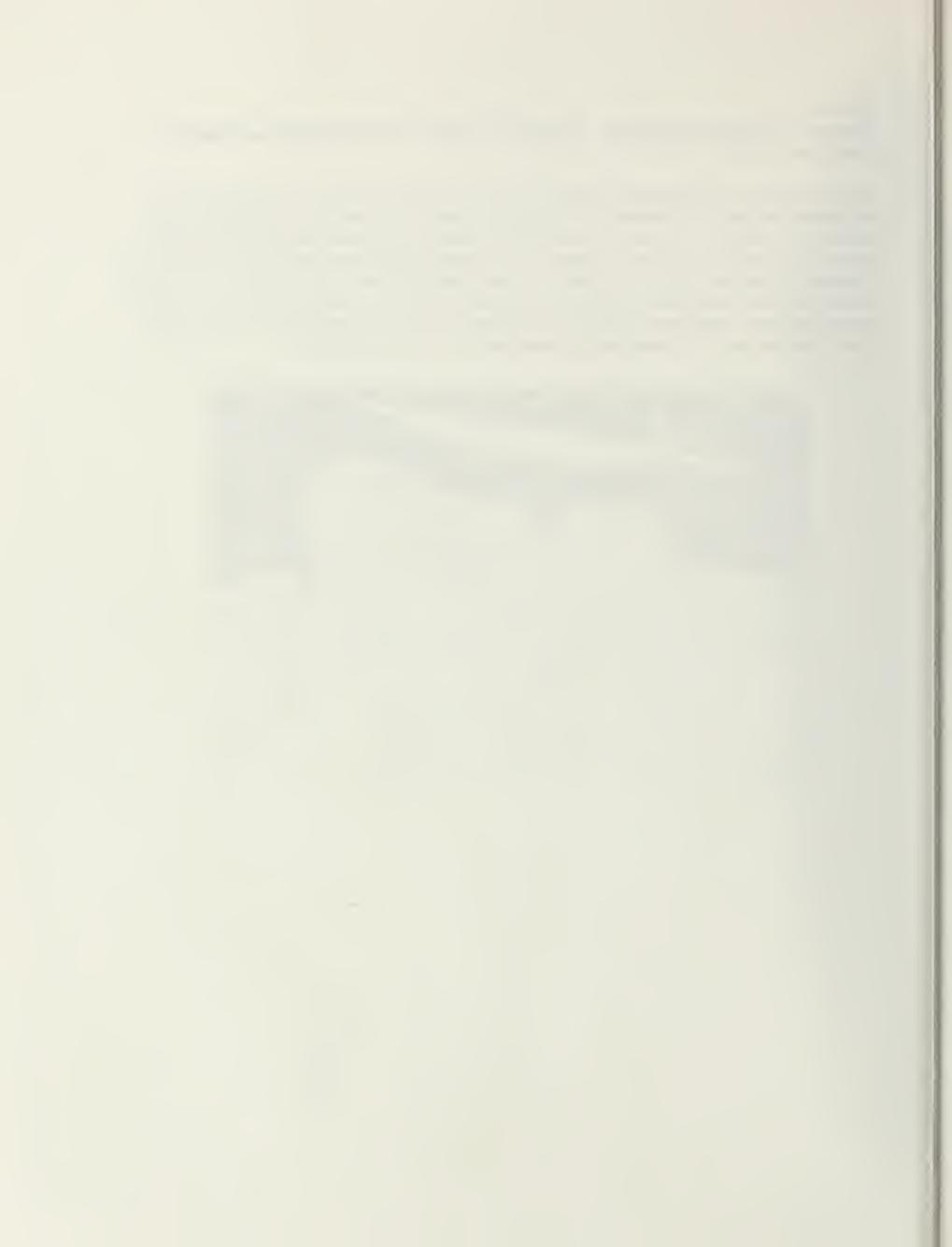


CL #24

Cypress Lawn Memorial Park: 'clubhouse' (north of Vehicle Barn on Mission Road), ca. 1915.

This one-story, wood-framed bungalow on a concrete foundation now serves as an employee lounge and lunchroom. Its original use is unknown but undoubtedly was utilitarian in nature. The roof is gable in form, with the ridge aligned parallel to the street. The walls are clad in chamfered horizontal wood siding, the roof in composition shingle. Doors are wood. Windows are both fixed and double-hung with wood sash and simple wood surrounds, replaced in some locations by sliding aluminum. Other details include: bracketed eaves, exposed rafter tails. The building is in relatively good condition and is a contributing element to the historic district.





**CL #25**

**Cypress Lawn Memorial Park: 1690 Mission Street, currently Baca's Engines and Machine Shop, ca. 1910.**

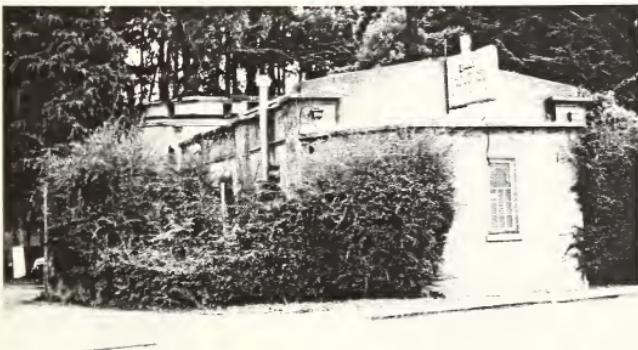
**Building 'A'** - This concrete building is faced in smooth cement stucco and features an irregular plan, a central octagonal rotunda, metal doors and projecting piers. The building was originally used as the pump house for the Cypress Lawn water system and housed diesel pumps. The structure is now used as an automobile repair facility and two metal incinerators are in use. The flat roof features metal vents and drainage gulleys. A metal penthouse story, probably a later addition for ventilation, projects from the roof of the building. The building features a cavetto cornice (an Egyptian Revival motif). Irregular fenestration includes fixed multipane metal windows and windows covered over by metal grating. The garage entryway, now featuring a corrugated metal door opening, is surmounted by a simple pediment. This building is a contributing element of the historic district.

**Building 'B'**

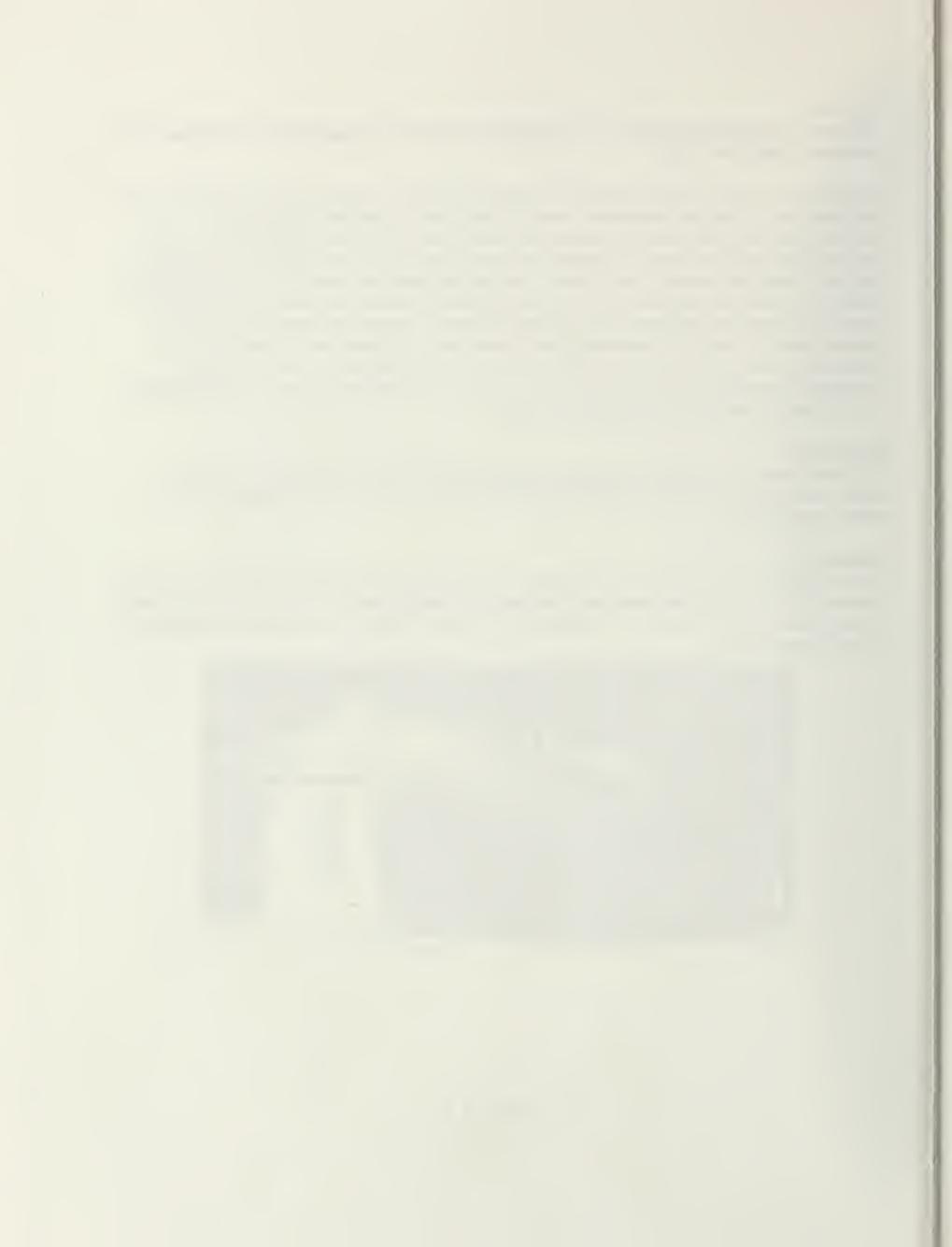
This concrete shed features a flat roof and wooden, glazed hinged doors. A later addition includes: two wood sheds with sloping roofs, one wood hinged door and other metal doors.

**Building 'C'**

This reinforced concrete reservoir features: a generally rectangular plan with rounded corners and a slightly battered wall, and an overhanging rim or cornice. The top level of the building is now wrapped in barbed wire. This building is a contributing element of the historic district.



Building A

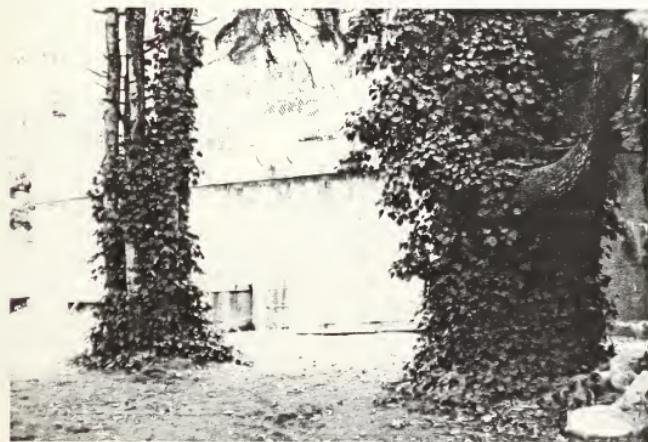


**CL #25 Photo continuation page**

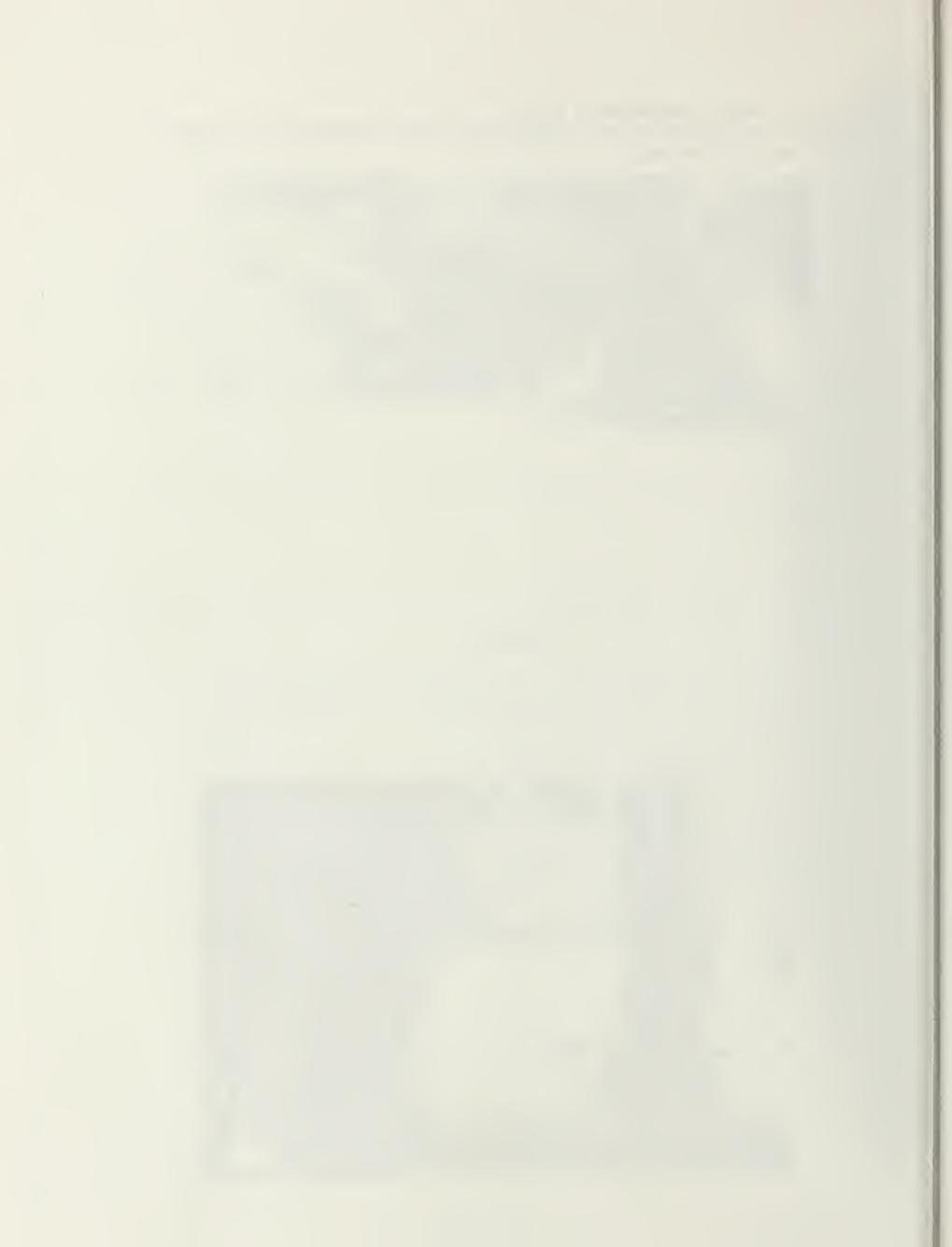
Cypress Lawn Memorial Park: 1690 Mission Street, currently Baca's Engines and Machine Shop



Building B



Building C



**CL #25 continued**

**Cypress Lawn Memorial Park: 1690 Mission Street, currently Baca's Engines and Machine Shop**

**Building 'D'**

This concrete over wood frame, rectangular, garage-like building features wood-panel doors, boarded-over windows and projecting corner piers. It appears to be used as a utility or storage building and is partially obscured by ivy.

**Building 'E'**

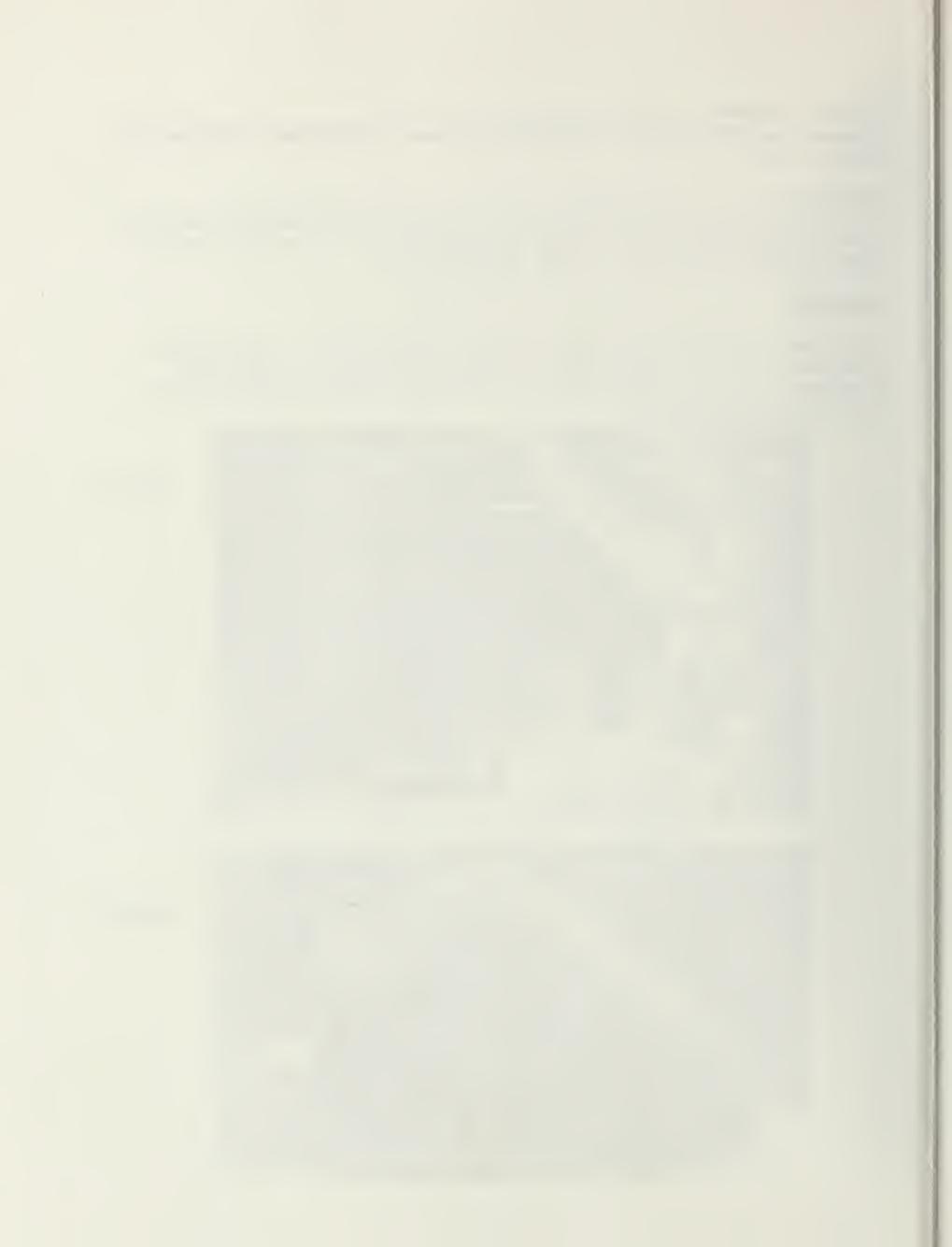
This wood-frame, stucco-clad building is largely overgrown with ivy and features a corrugated metal gable roof, boarded-over windows, a boxed eave, gable level louvered vent and two, sliding barn doors of chamfered, tongue and groove wood siding in a diagonal pattern.



Building D



Building E



CL #26

Cypress Lawn Memorial Park: 1370 El Camino Real, Corporate Yard.

**Building 'A'**

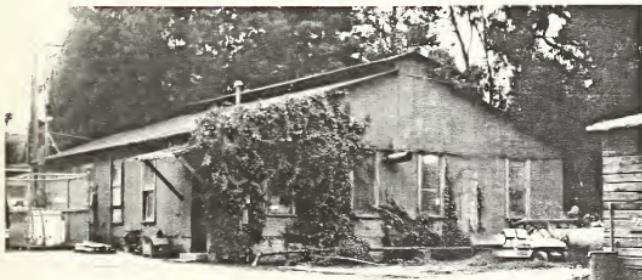
This six-bay carport, featuring a sloping roof, is built of wood and is supported by metal posts. Probably built within the last 30 years, it does not contribute to the significance of the historic district.

**Building 'B'**

This wood-frame utility building, resting on a concrete foundation, is covered with corrugated metal. The gable roof with ridge vent features wood beams topped with metal, exposed purlins and metal vents. Fenestration includes wood frame, one-over-one windows with wood surrounds; facing Mission, the windows are covered with metal chain link grating. The building features wood panel doors and a solid wood door and is painted green.

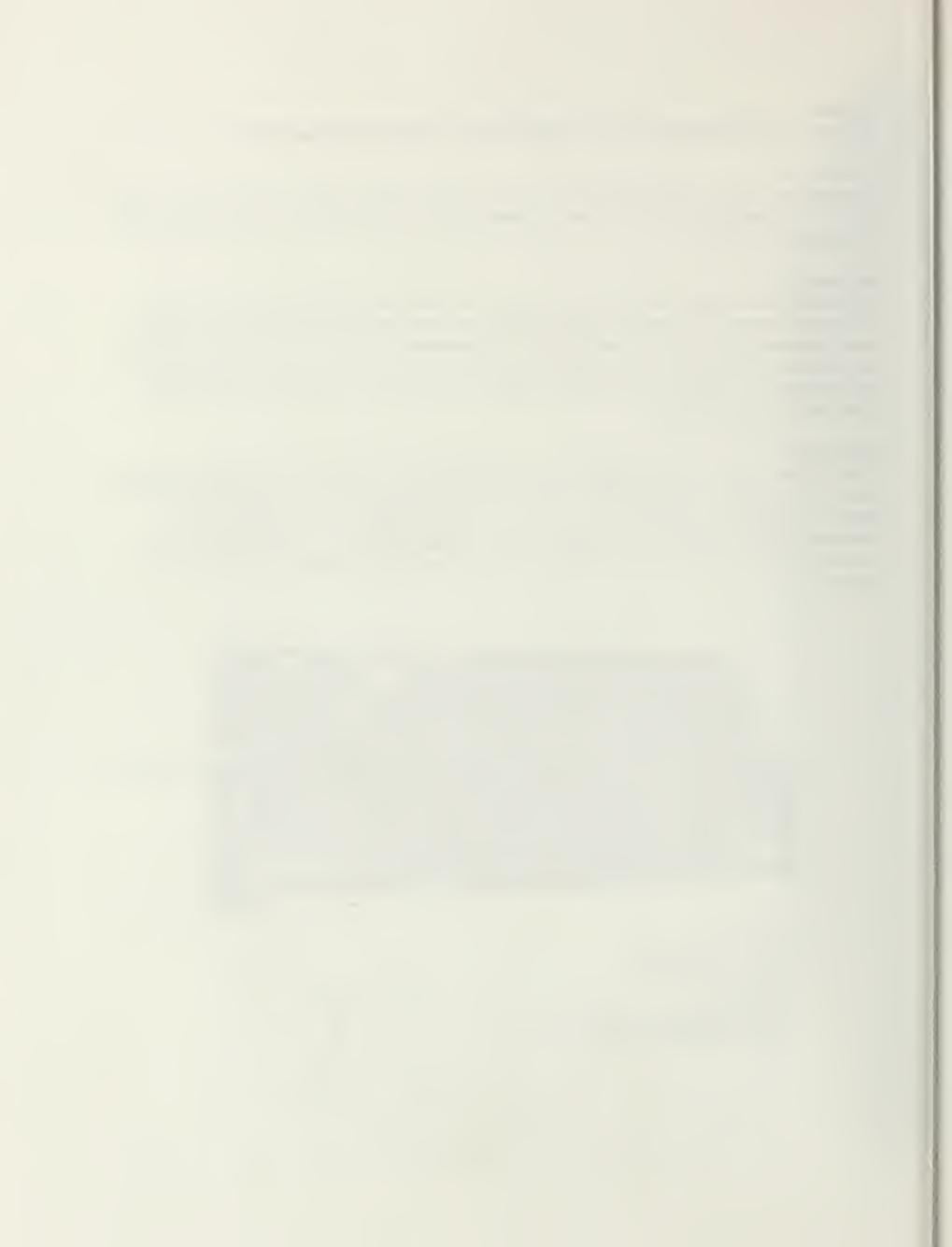
**Building 'C'**

This square, wood-frame building features a hip roof of composition shingle, exposed rafters and purlins. Painted green, the building is composed of chamfered-wood siding. Fenestration includes one-over-one double-hung wood sash and picture windows with simple wood surrounds. The two sets of doors into the structure are wooden and hinged, the pair parallel to Mission being contructed of chamfered drop-siding.



Building B

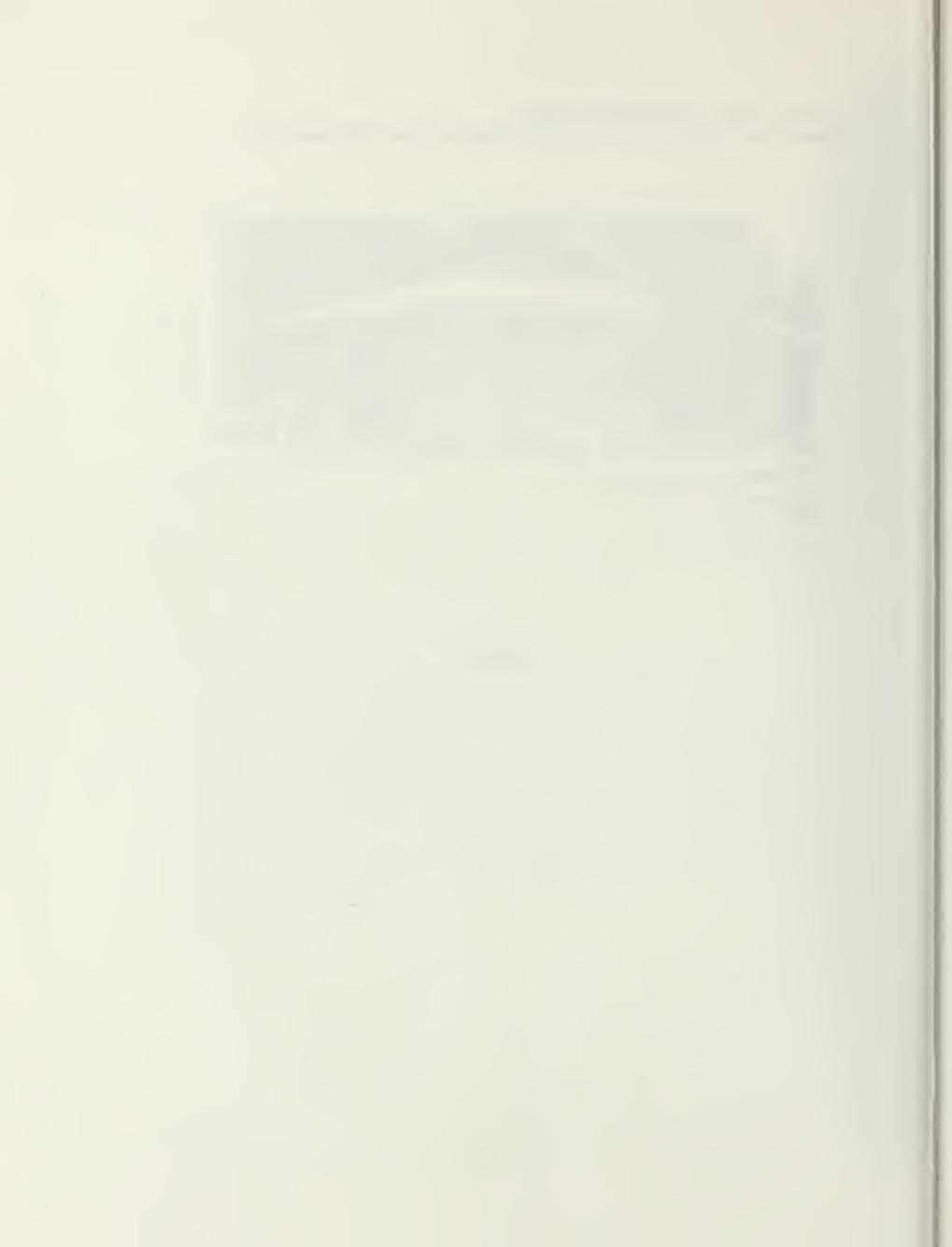




**CL #26 Photo continuation page**  
Cypress Lawn Memorial Park: 1370 El Camino Real, Corporate Yard



Building C



CL #27

Cypress Lawn Memorial Park: Laurel Hill Memorial, underground vault by Albert R. Williams & Assoc., 1940-46. Obelisk monument by Vladimir Oslou, 1953?

This monument marks the mass grave of 35,000 people whose remains were transferred from Laurel Hill Cemetery, beginning in February 1940. The 57-acre cemetery on Lone Mountain, founded in May 1854, was closed by order of the San Francisco supervisors in 1902 as the city grew and land became scarce. The monument is made of concrete and comprised of an obelisk on a stepped base, and a wall bearing a commemorative bronze plaque on the front side and a white marble bas relief depicting Father Time on the back, probably a Victorian relic of Laurel Hill. The site also features mature conifers. West of the monument stands the Pioneer Memorial, consisting of a lifesize bronze figural group--father, mother and child--on a round concrete base. The bronze, dated 1955, is credited to F. M. Sedgwick and bears the following inscription: "Their visions/and/their dreams/came true." A curved concrete wall depicting a covered wagon, clippership, and stylized sunset, all in relief, forms a backdrop for the bronze. Due to age, these monuments would not be considered contributing elements of the historic district.



## IDENTIFICATION

1. Common name: Holy Cross Cemetery
  2. Historic name: Holy Cross Cemetery
  3. Street or Rural Address: 1500 Mission Road  
City: Colma
  4. Parcel numbers: 011-370-080, 011-370-120  
Address: 1500 Mission Road
  5. Ownership is:  Public  Private
  6. Present Use: Cemetery

#### **DESCRIPTION**

- 7b. Physical Condition: (Present condition of the site or structure and any major alterations from its original condition)

Holy Cross Cemetery is a large and verdant development that features a remarkable collection of elite as well as typical cemetery art. Although several buildings (particularly community mausolea) have been created at the site in the post-war period, the cemetery remains an excellent example of cemetery design from the late 1880s through 1945.

The cemetery is primarily laid out as a grid with a central axis running from the Gates on Mission Road to the large Mausoleum at the other end of the cemetery. Most of the cemetery occupies a rolling, sloping site, although the southern and eastern ends of the park tend to be a bit flatter. Several curvilinear streets help give the complex a more picturesque flavor; however, nearly all the gravemarkers are arranged in a rectilinear fashion. The major exception to this pattern are lines of family mausolea in Section E, and the gravemarkers and mausolea arrayed around the circles or roundabouts found on the main axis. The cemetery does not have one consistent appearance, as some areas are crowded with headstones and others are more spacious. With lawns and plantings of mature trees.

Unique among the cemeteries evaluated for this study are the areas reserved for clergy. Nuns can be found in Section C and priests are within the "Priest's Circle" on the central axis. Another unusual feature is the layout of burials in some of the older sections (e.g., D) that feature gravestones laid out back to back, with burials facing opposite directions. This allows for wide grassy avenues between the double rows of stones.

Holy Cross Cemetery displays the full range of gravemarkers dating from the mid-nineteenth century through the twentieth century, including lambs and cherubs (for children), tablets, flush markers, posts, columns, urns, benches, sarcophagi, pyramids, angels, rustic boulders and carved tree-stumps, obelisks, tablets, crosses, and Celtic crosses. Marble tends to be the preferred material of construction, with granite achieving predominance after World War I. The cemetery also features a great deal of fine figural sculpture reflecting the importance of the Holy Family and saints within Catholic theology. Completely paved family plots with subterranean vaults like those dominating the Italian cemetery can also be found. Several areas in the cemetery also feature the same types of curbs and bollards around family plots as seen in the Jewish cemetery. A very large children's burial section is located in the west side of the cemetery in Section C.

The grounds are nearly entirely covered in mown lawns and also feature a fine collection of trees and shrubs. Evergreens are especially well-represented, including deodar, pine, Monterey pine, Monterey cypress, cedar, Norfolk Island pine, and yew. Other trees include eucalyptus, palm, magnolia, olive, and oak. Holly bushes and box hedges are also represented. A large plant nursery is located to the rear of the large mausoleum.





8. Construction date: Established 1886-1887  
Estimated ( ) Factual: (x)
9. Architect: Numerous
10. Builder: Numerous
11. Approximate Property Size:  
Acreage: 283 acres
12. Date(s) of Photograph(s):  
September-October 1993

13. Condition: Excellent (x) Good ( ) Fair ( ) Deteriorated ( )

14. Alterations:

15. Surroundings: (Check more than one if necessary)

Open Land (x) Scattered Buildings (x) Densely Built-Up ( ) Residential ( )  
Industrial ( ) Other: Cemeteries

16. Threats to site: None Known ( ) Private Development ( ) Zoning ( )  
Vandalism ( ) Public Works Project (x)

17. Is the Structure: On Its Original Site? (x) Moved? ( ) Unknown? ( )

18. Related features:

SIGNIFICANCE

19. Historical and/or architectural importance (dates, events, and persons associated with the site):

Holy Cross Cemetery appears to qualify for the National Register as a state-level district. This cemetery, as was the case for the Home of Peace/Hills of Eternity district, represents a combination of the traditional and picturesque cemetery styles, illustrating the evolution of these styles. This district appears to qualify under criteria B and C. It contains the graves of persons exceptionally significant in California's economic and political history (Governor John G. Downey; A. P. Giannini of the Bank of America; Mayor and Senator James D. Phelan; "Silver King" and Senator James G. Fair) and is an excellent example of cemetery design for the period 1886-1945. It has a fine collection of historic buildings, gravemarkers, and mausolea. It illustrates both the influence of the traditional rectilinear cemetery design and the picturesque curvilinear design and natural landscaping of the more modern rural cemetery style. It therefore embodies the distinctive characteristics of design for both these types of cemeteries. This district also has excellent integrity of location, setting, design, workmanship, materials, feeling, and association. It is therefore an authentic historic property and in our opinion meets the special criteria consideration for the National Register.



20. Main theme of the historic resource (if more than one is checked, number in order of importance):  
importance.)

Architecture (X) Arts & Leisure ( )  
Economic/Industrial ( ) Government ( )  
Exploration/Settlement ( ) Military ( )  
Religion ( ) Social/Education ( )

21. Sources (list books, documents, surveys, personal interviews, and their dates):

Kent Seavey Inventory

Personal interview with James Gregoire, Native Son Florist, October 1993

Personal interviews with Christine Stinson, Office Supervisor, Holy Cross Cemetery, October 1993

San Francisco Monitor, March 15, 1902, p. 490 (gate and Lodge)

22. Date form prepared: 11/17/93

By: Laurence H. Shoup, Mark Brack, Nancy Fee, Bruno Gilberti

Organization: Archaeological/Historical Consultants

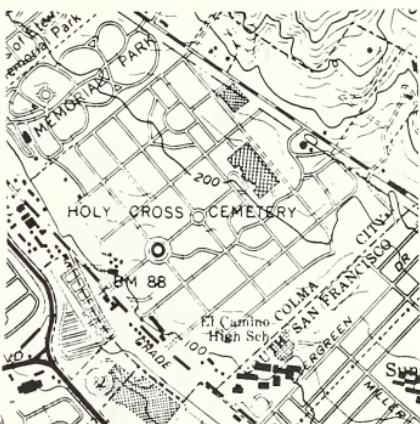
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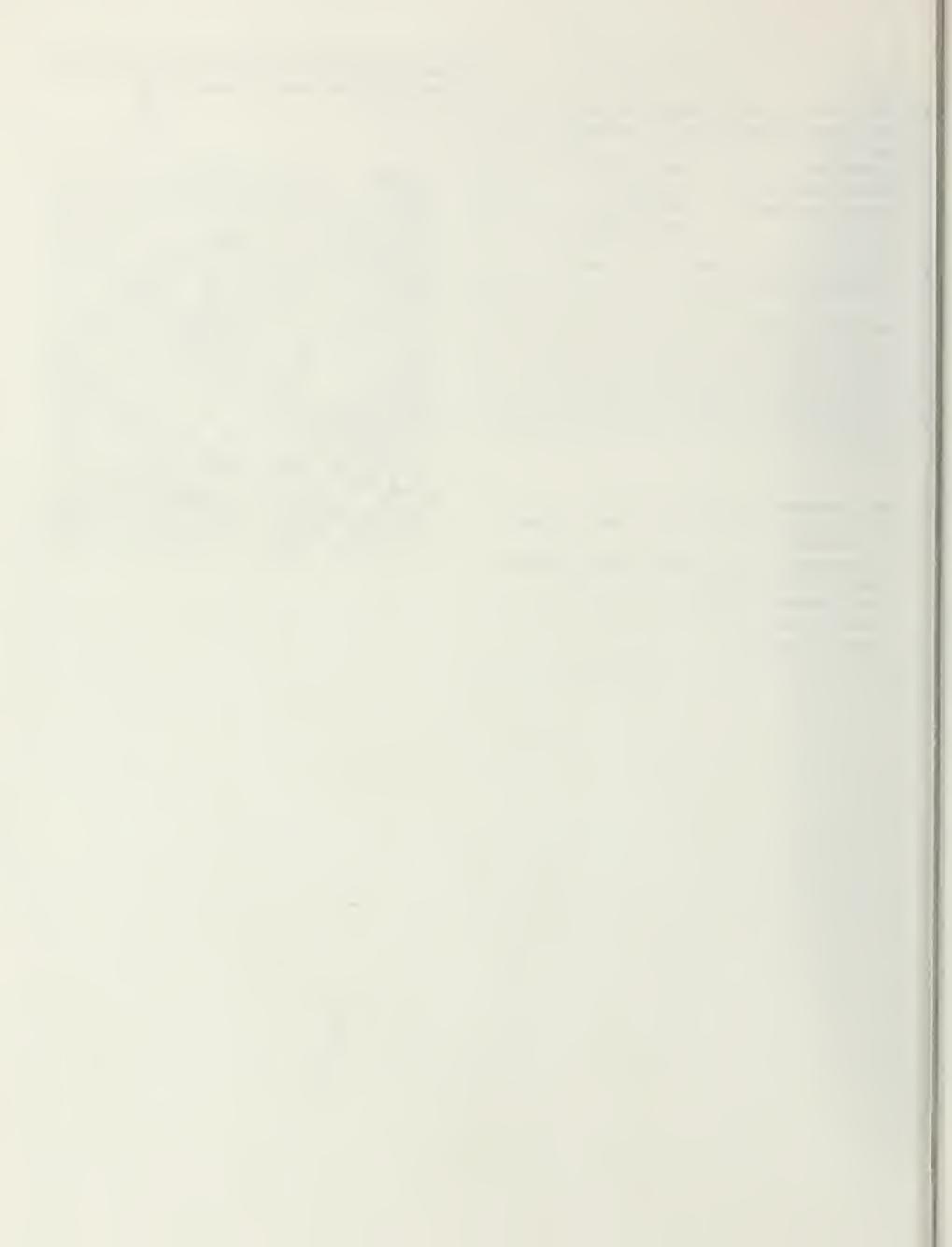
City: Oakland, California

Zip Code: 94609

Phone: 510-654-8635

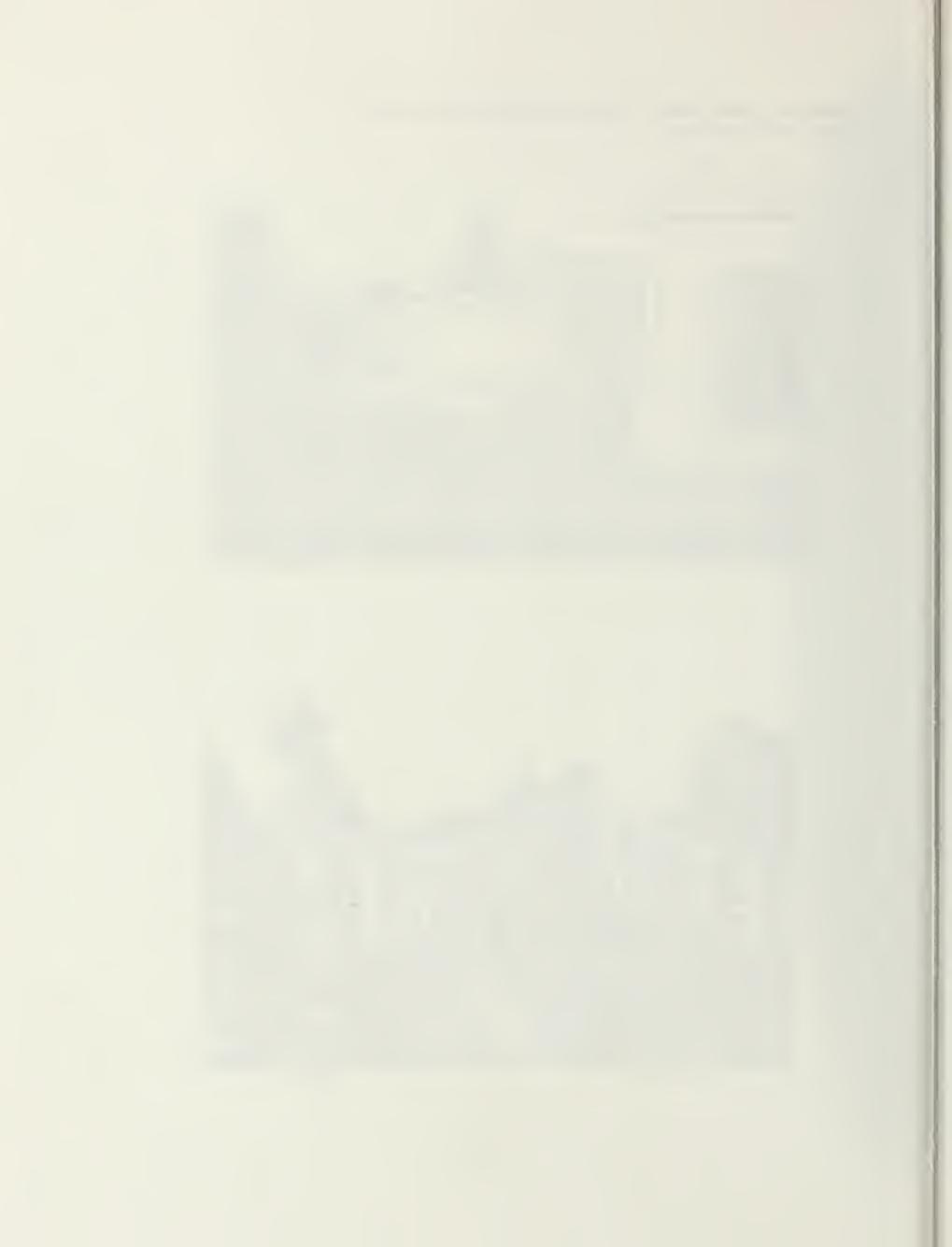
Location Sketch Map (draw and label site and surrounding streets, roads, and prominent landmarks)





**General Description, Photo continuation page**  
**Holy Cross Cemetery**

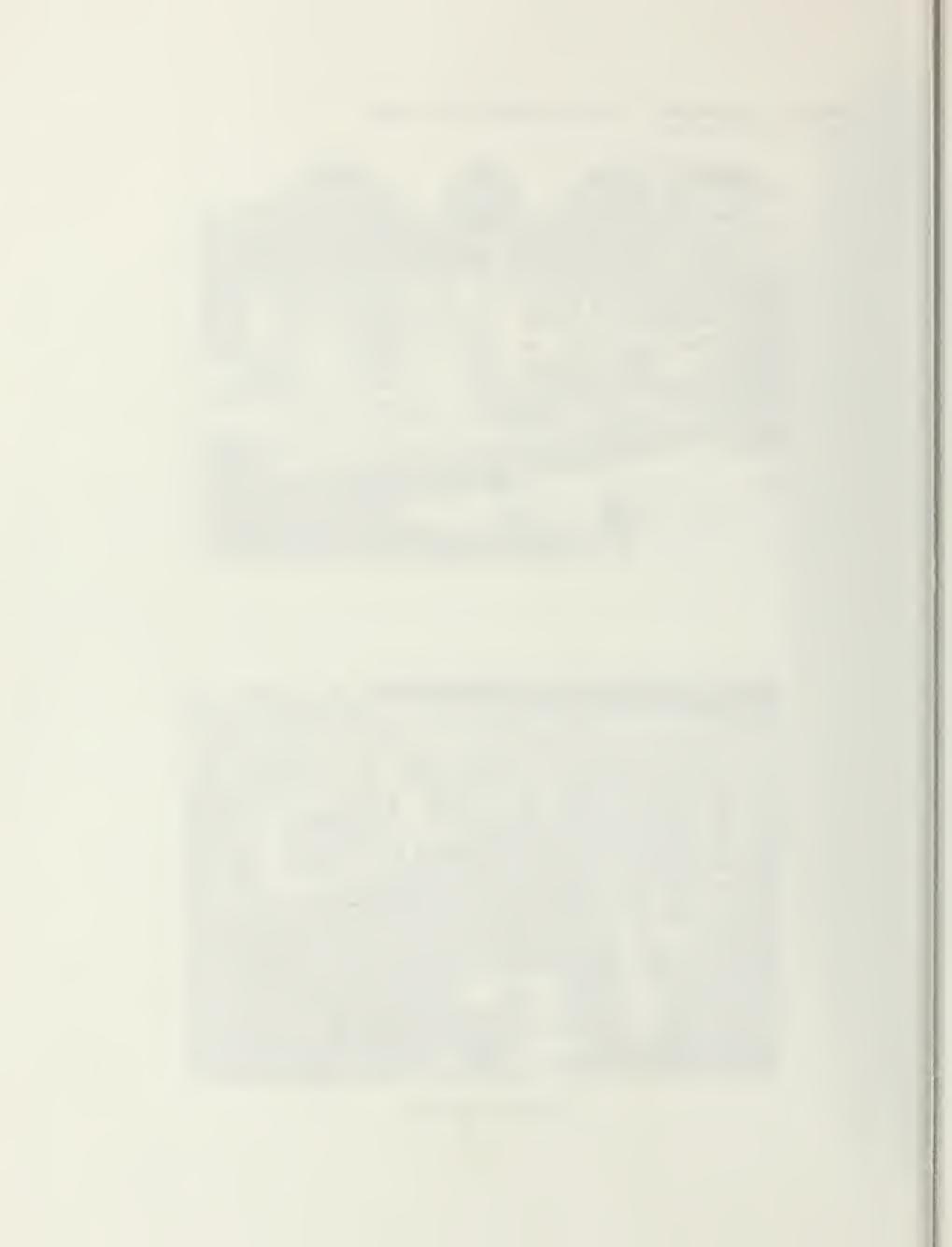




**General Description, Photo continuation page**  
**Holy Cross Cemetery**



Children's section:

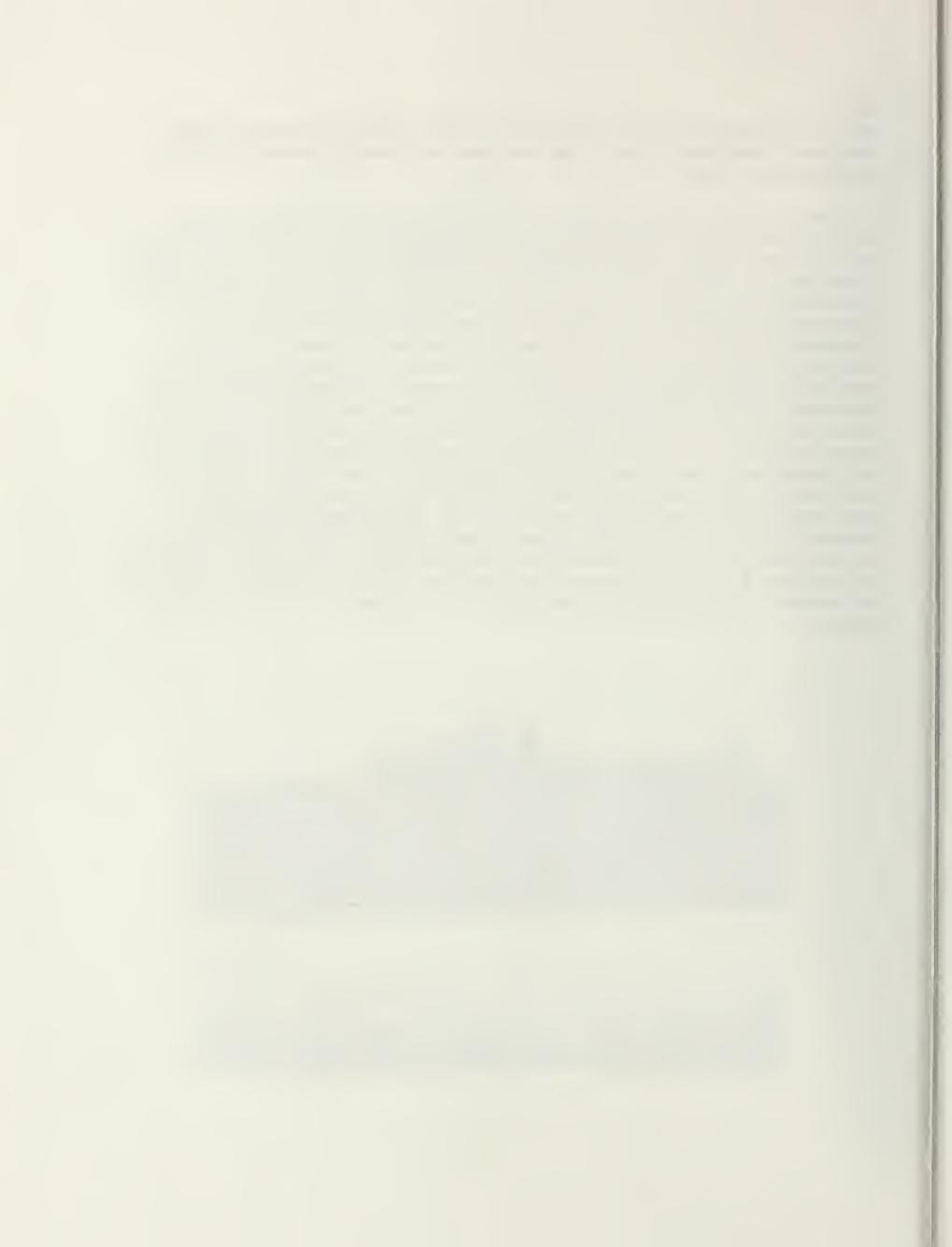


HC #1

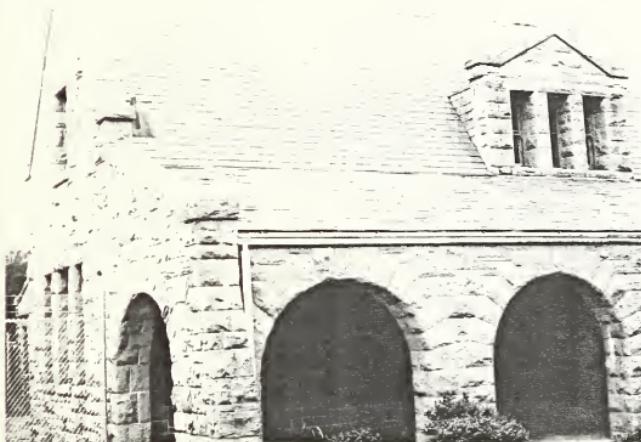
Holy Cross Cemetery: Old Lodge/ Office Building, 1902 (1595 Mission Road).  
Designers: Frank and William Shea, who also constructed the cemetery gates  
across Mission Road.

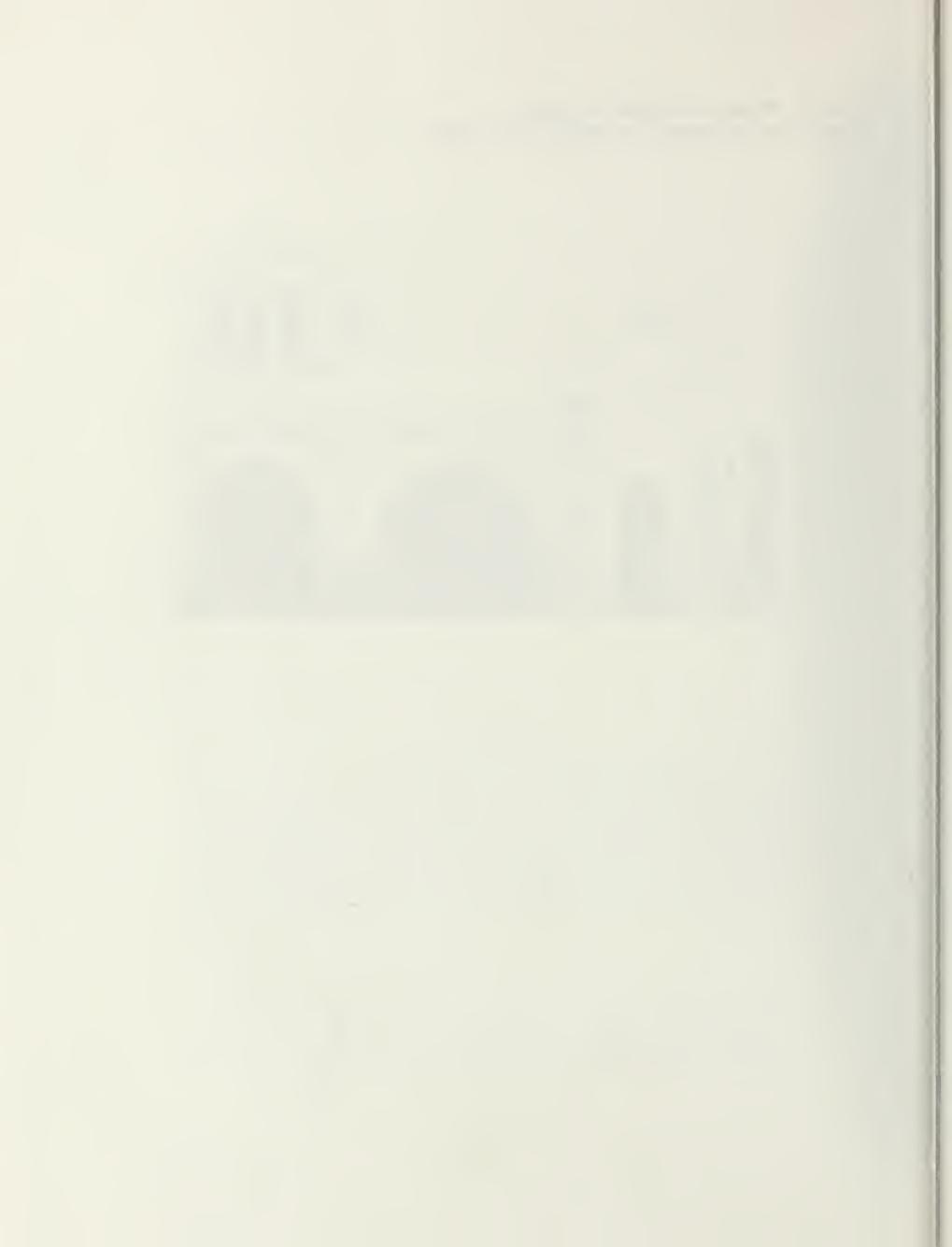
This handsome structure is built in the Richardsonian mode of the Romanesque revival. It features an irregular plan; walls of random-coursed, rock-faced sandstone and a roof clad in slate. The main body of the building features two, parallel, steeply-gabled sections facing the street, connected by another gable running perpendicular to the first two. Attached on the north side of this central section of the building is a circular wing with a conical roof. This last feature might have its origins in Richardson's library designs. On the east, west and south facades of the main structure can be found arcades with radiating voussoirs executed in the same rock-faced stone. Other details include: gabled wall dormers; buttresses; double-hung, wood-sash windows; tripartite windows; a stone chimney; and a stone coping at the eaves. The interior features molded door and window surrounds and paneled doors and wainscoting. The building was originally used for an office for the cemetery and as a passenger station for the railway and trolley lines that ran on either side of it. Caretaker's facilities were provided in the second story. A newspaper report of the period estimated the cost of the lodge at \$15,000. This building is an excellent example of the Richardson Romanesque. In spite of the popularity of the style during the late-nineteenth century, relatively few examples survive in the state of California. Another Shea & Shea Romanesque revival building, St. Rose Catholic Church (1900) still survives in Santa Rosa, CA. The lodge is a contributing element of the historic district.





**HC #1 Photo continuation page**  
Holy Cross Cemetery: Old Lodge/ Office Building



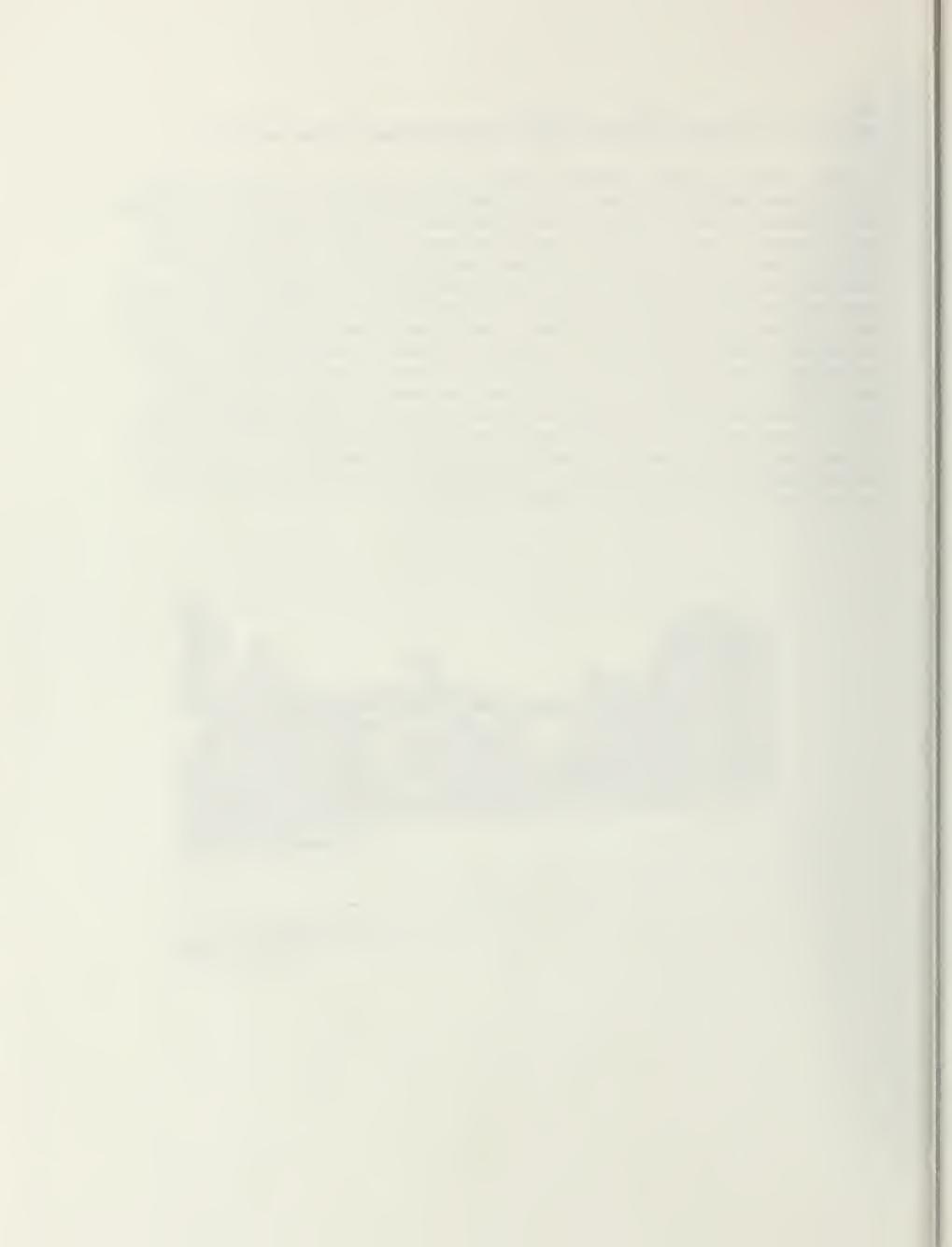


HC #2

**Holy Cross Cemetery: Entrance Gates, 1902. Designers: Shea and Shea.**

The firm of Shea and Shea executed this fine, stone gateway of the same grey, rock-faced, Colusa sandstone as the contemporary lodge building they erected on the other side of Mission Road. The most prominent features of the gate are six square piers, approximately 15 feet in height (original plans called for two piers to be substantially higher). The piers are of coursed, rusticated stone and capping each pier is a rusticated cornice and a large, smooth, ball-shaped finial. The finials on the two outer piers are surmounted by gilded crosses. The four inner piers support decorated metal gates. At the center of the composition is a large gate for vehicular traffic. Flanking it are smaller gates for pedestrians. The piers are placed in a semi-circular or exedra-like pattern. The outer piers are connected to the gateway piers by a low, curving wall. Walls also extend from the outer piers to the north and south along Mission Road. These walls are of uncoursed rusticated stone with a rustic copping. A rustic bench of concrete and iron imitating wood was probably added to the entrance in the first two decades of the twentieth century. Similarly articulated bollards are in front of the office across the street. The Holy Cross entrance gate is in a fine state of repair and is a contributing element of the historic district.



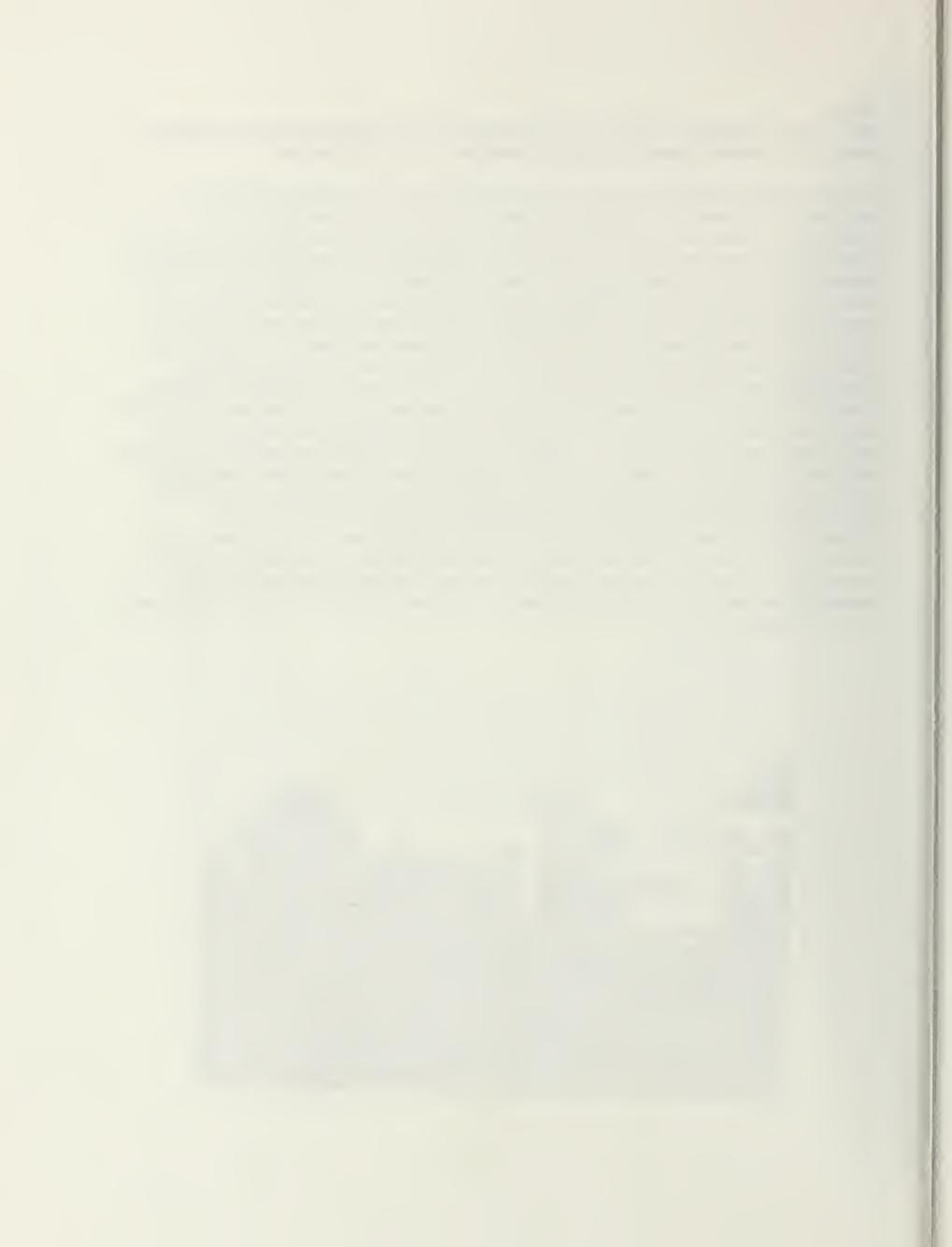


**HC #3**

**Holy Cross Cemetery: Holy Cross mausoleum, 1921 (with numerous additions).  
(Built 1920, opened March 28, 1921). Designer: John McQuarrie**

This impressive building covering more than four acres is probably the largest mausoleum in Colma. It is reported to have cost \$500,000 at the time of its construction. (interview with Christine Stinson, Holy Cross Cemetery). The one-story, reinforced-concrete structure on a concrete foundation has a mostly flat roof, with the exception of the prominent octagonal dome, and a number of skylighted monitors. Most of the exterior walls are finished in pink-painted stucco scored as stone. The dome and its cupola are clad in flat clay tile. The building has the branching plan typical of such structures, but in contrast to other Colma mausoleums, it retains the interior symmetry suggested by the west front. This facade forms an imposing, symmetrical terminus to the cemetery's main axis, with three pylon gates projecting from the main block. The central pylon contains the main entry, a recessed porch with two Doric columns in antis, and double bronze doors with glass panels and bronze grills in the form of palm leaves, a biblical honorifica. A gilded and polychromed panel over the door depicts a figure of Christ in relief, with arms outstretched in welcome. The pylon's lintel bears the following inscription in large incised letters: "LOOKING FOR THE BLESSED HOPE AND/THE COMING OF THE GLORY OF THE GREAT/GOD & OUR SAVIOUR JESUS CHRIST/TITUS II.XII." A typical wall section consists of a basement level, a recessed and truncated Doric colonnade, bronze window grills in the form of palm branches, and a corbeled and stepped parapet. A rotunda at the heart of the building serves as a funeral chapel and a burial place for all of San Francisco's



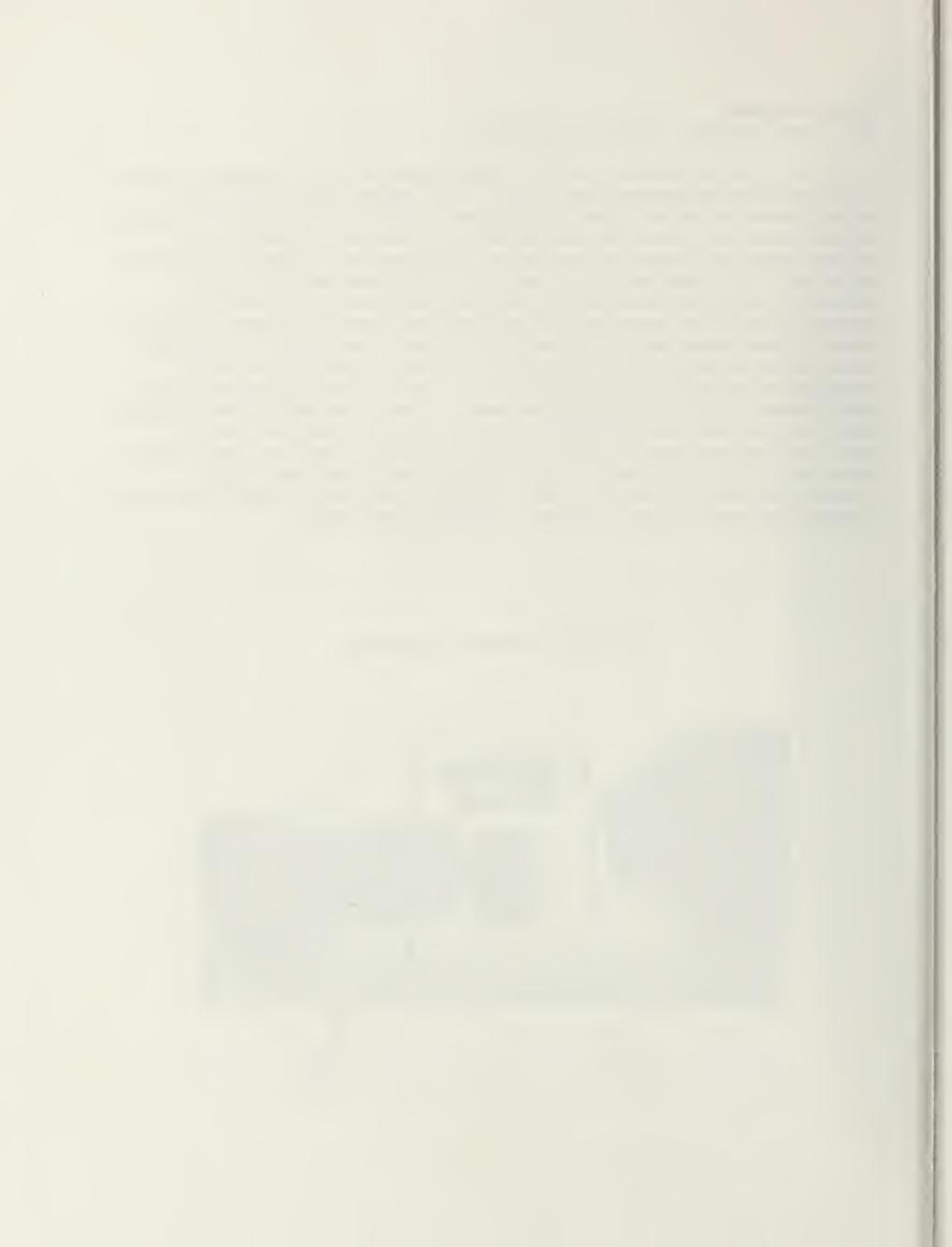


### HC #3 continued

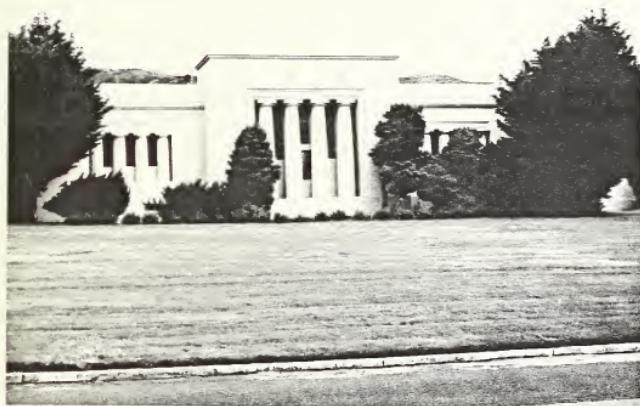
#### Holy Cross Cemetery: Holy Cross mausoleum

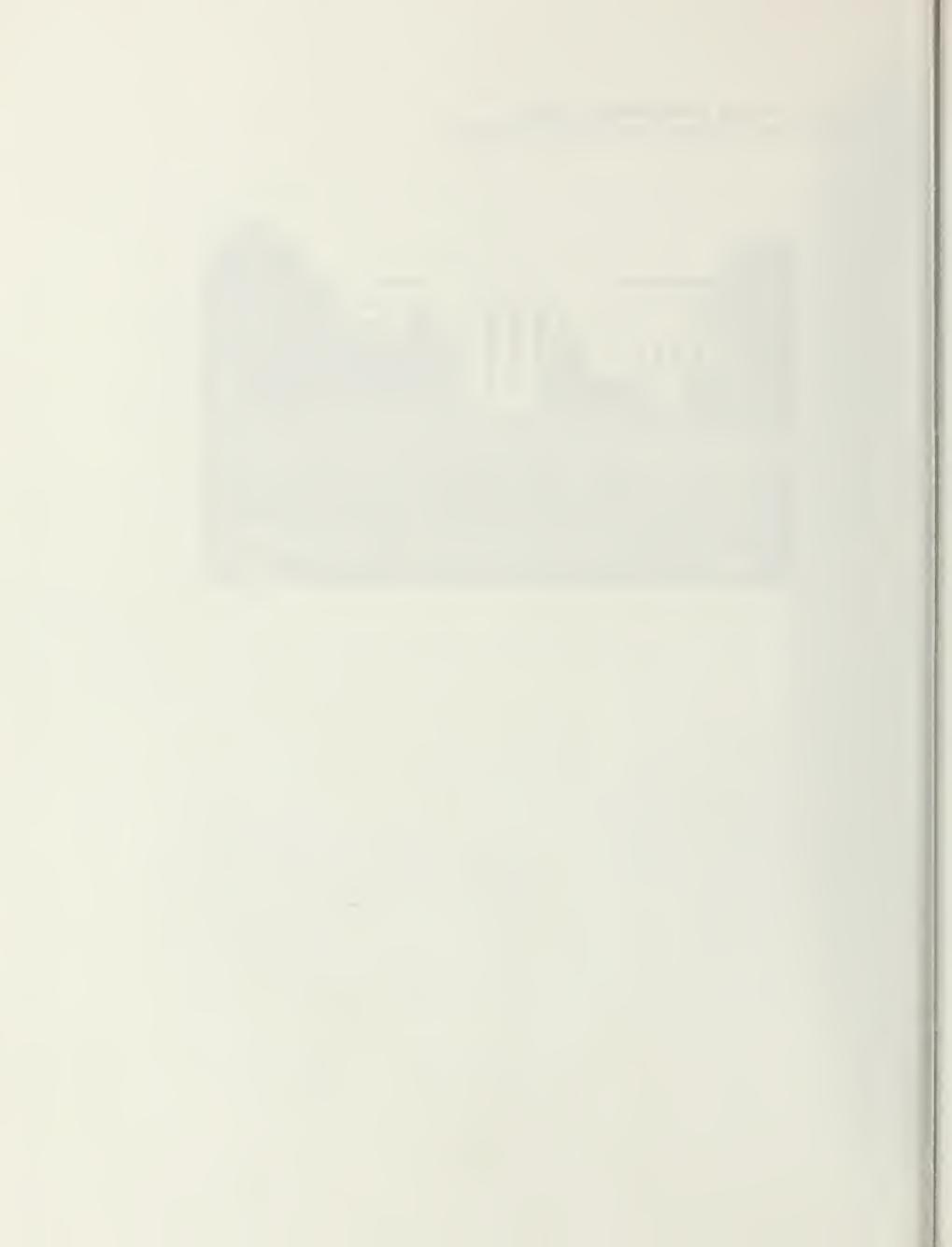
archbishops. This impressive space has stylized classical details, clerestory windows, a paneled ceiling, and lighted cupola. The four lofty galleries projecting from the rotunda form a cross at the center of the building. Furniture in these spaces includes a centralized altar on a raised platform, simple wood pews, and a Gothic Revival cathedra, or bishop's throne, in the south arm. This cathedra is believed to have been the throne of Archbishop Riordan and was previously located at Saint Patrick's Seminary. It dates from circa 1898 to 1914, when it was believed to have been installed at Holy Cross. (personal interview, Christine Stinson, Holy Cross Cemetery). Interior finishes include marble and terrazzo of various colors at the floor and walls, and plaster at the ceiling and window surrounds. Other details include vaulted, stained-glass ceilings over the older galleries towards the front, and bronze urns in large galleries B and D. Predictably, the newer sections of the building have a simpler design than the older parts. The Gallery of the Ascension, on the east side, is a particularly egregious recent addition, while the expansion on the north side is more sympathetic to the original design. Stylistically, the building as a whole is an interesting and sophisticated combination of Egyptian and Early Christian forms and is a contributing element of the Holy Cross Cemetery historic district.





HC #3 Photo continuation page  
Holy Cross Cemetery: Holy Cross mausoleum



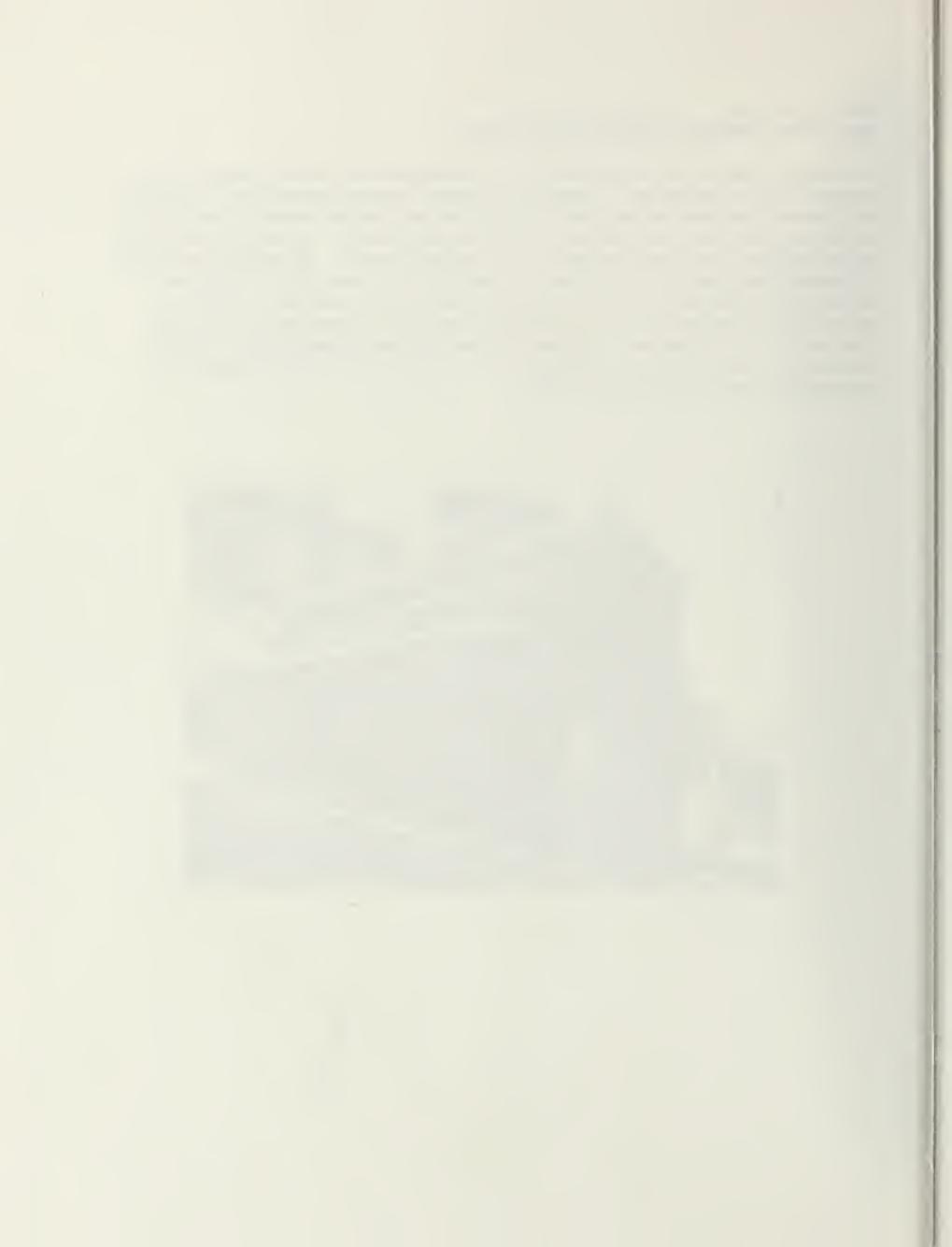


HC # 4

**Holy Cross Cemetery: McGuire mausoleum.**

This tomb appears to be the only extant brick mausoleum in Colma, at least the only one with brick on the exterior. Resting on a sloping, concrete foundation, the building has a rectangular plan and features a temple front with cornice returns. The gable roof is clad in cement stucco and bearing a cross on the North end. Lower, hip-roof wings on the east and west sides are clad in rusticated brick panels. The entry (now bricked in) features rusticated brick colonettes in a receding compound arch. Rusticated cement panels and keystone perform a decorative function above the arch. The earliest burial dates from 1870 (Thomas McGuire) and the latest dates from 1957 (Mahony). The mausoleum is bordered by open lawn on the east side and a plot marked for P. Carrity bearing no gravestone on its west side. The mausoleum is a contributing element of the historic district.



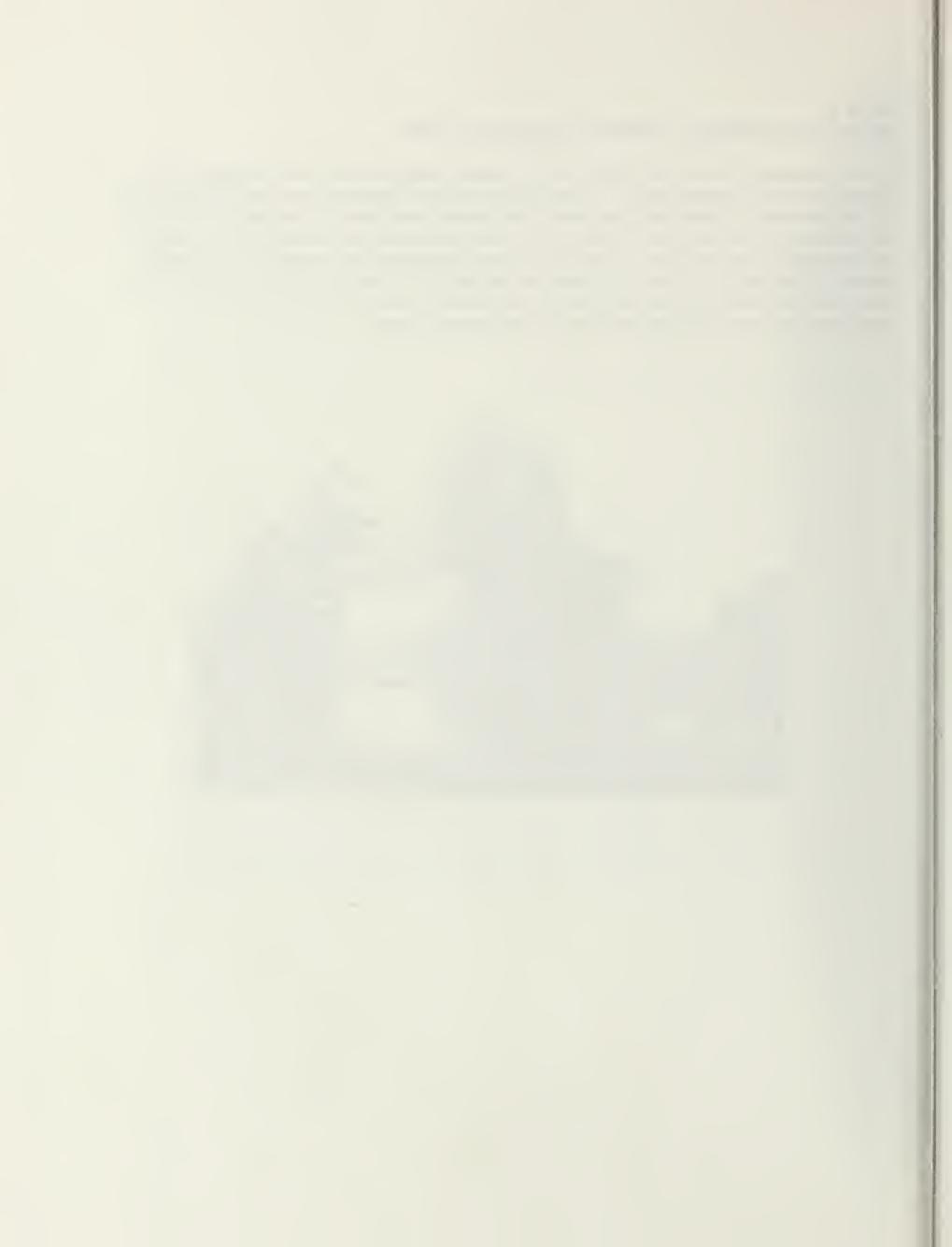


HC # 5

**Holy Cross Cemetery: Kitterman mausoleum, 1892.**

This mausoleum is square in plan, bears a heavy exposed eave and is capped with a dome of smooth, ashlar blocks. Floriated Byzantine or Romanesque capitals top pairs of columns set on bases with rusticated panels and contribute to the general Byzantine appearance of the structure. Broad bands of smooth and rusticated stone are visible on the sides of the building. A bronze gate with quatrefoils and vegetal motifs marks the entry into the mausoleum. Burials are visible on both sides of the mausoleum and the grave site itself is bordered by a concrete walls accented by bollards. The mausoleum is a contributing element of the historic district.





HC #6

Holy Cross Cemetery: Governor Downey monument, 1896.

This tomb bears the inscription, "Sacred to the memory of John G. Downey, Seventh Governor of California Born in Castle Sampton, County Roscommon, Ireland, June 27, 1827, Died in Los Angeles March 1, 1894." Downey is commemorated with a sloping, granite sarcophagus from which a cross emerges. His profile is shown in a bronze cameo with laurel leaves at its base. Above the portrait is displayed an open book and palm leaf, also in bronze. The base of the tomb area is tiled in black and white marble squares and its perimeter is marked by a wall approximately two feet in height accented with incised decorations and bollards. The mausoleum is a contributing element of the historic district.



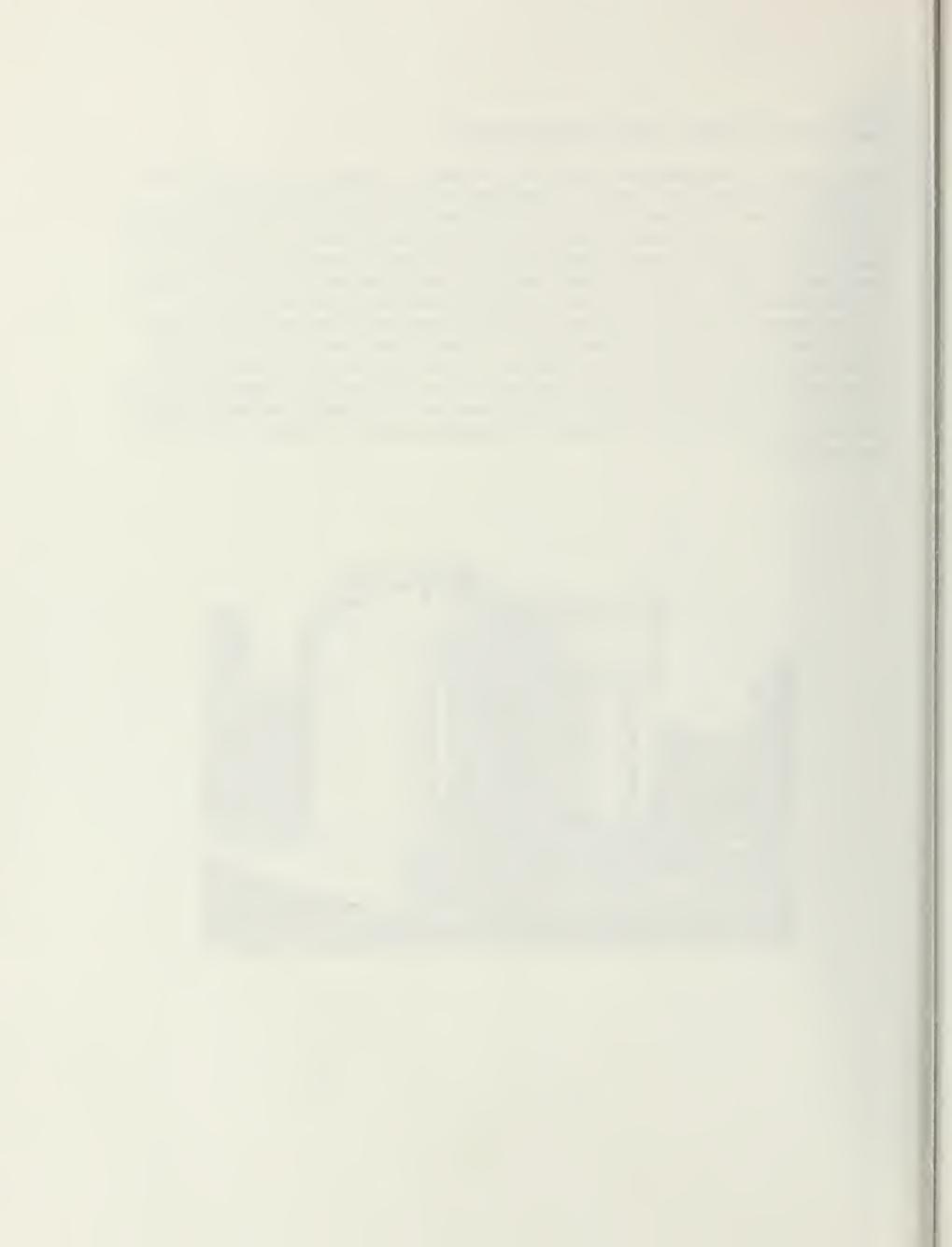


HC #7

Holy Cross Cemetery: Fair Family Mausoleum.

This elegant and sophisticated tomb marks the burial of James G. Fair (1831-1894), Senator and founder of the Fairmont Hotel and one of the "Silver Kings" of the Comstock Lode. The tomb is constructed of smooth granite blocks and features a flat roof. Its curving front facade of granite blocks forms a kind of exedra. The steps at the base of the mausoleum curves with the bend in the road. A bronze door with geometric paneling, floral and vegetal motifs and perforated windows mark the entry into the mausoleum. Above the door to the crypt is carved the name FAIR and a winged angel in Greco-Roman costume with a downward looking gaze and an open book in her lap. Two, fluted columns flank the front facade and carry the projecting entablature in which is carved stone reliefs of a palm frond with the greek letters for alpha and omega. Small carved lion heads and egg and dart molding accent the cornice. The interior features stained glass windows. The area immediately around the mausoleum is paved in concrete. The mausoleum is a contributing element of the historic district.

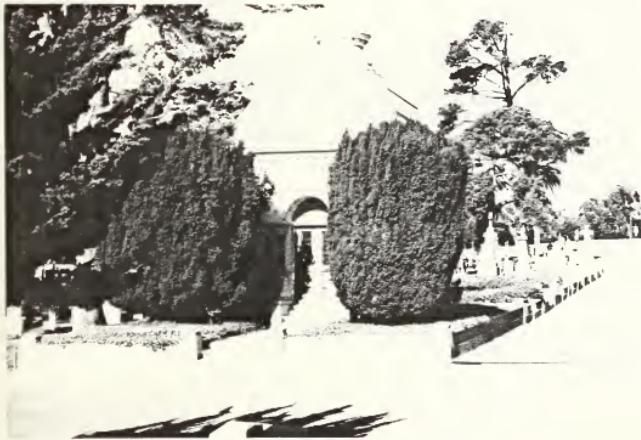


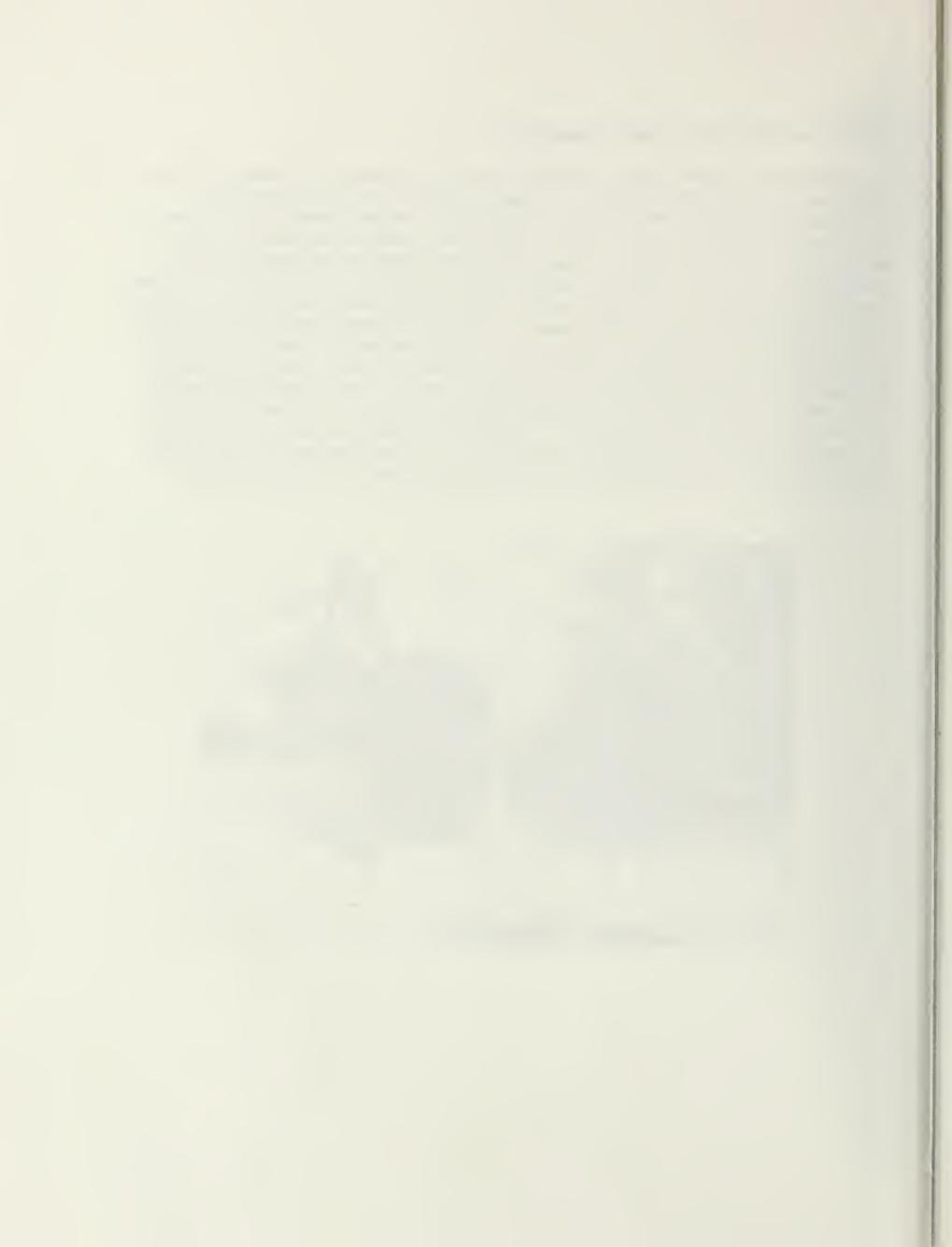


HC #8

Holy Cross Cemetery: Phelan Mausoleum.

This elaborate Victorian building contains the tombs of James D. Phelan and (1861-1930) and several other members of his family. Phelan was a prominent San Francisco businessman, the city's 22nd mayor, and a United States Senator. The grey-granite structure is square in plan, with battered walls of rusticated, coursed ashlar. The roof takes the form of four-sided dome capped by an oversized finial containing a huge ball of polished granite. The projecting porch has a simple carved pediment decorated with acroteria, a carved frieze, and paired columns with polished granite shafts resting on scrolled bases. A short flight of steps leads up to the arched entry itself, which has carved voussoirs and a lunette bearing the name "PHELAN" in raised letters. A pair of glazed bronze doors has bronze grills. Inside, the walls are finished in white marble, the floor formed of stone slabs. A pair of male and female busts (Phelan and his wife?) flank a stained-glass window in the center of the back wall, depicting Christ at Gethsemane. This tomb is fronted by a pair of mature yews, and raised above the level of the surrounding lawn behind concrete retaining walls imitating granite. The mausoleum is a contributing element of the historic district.



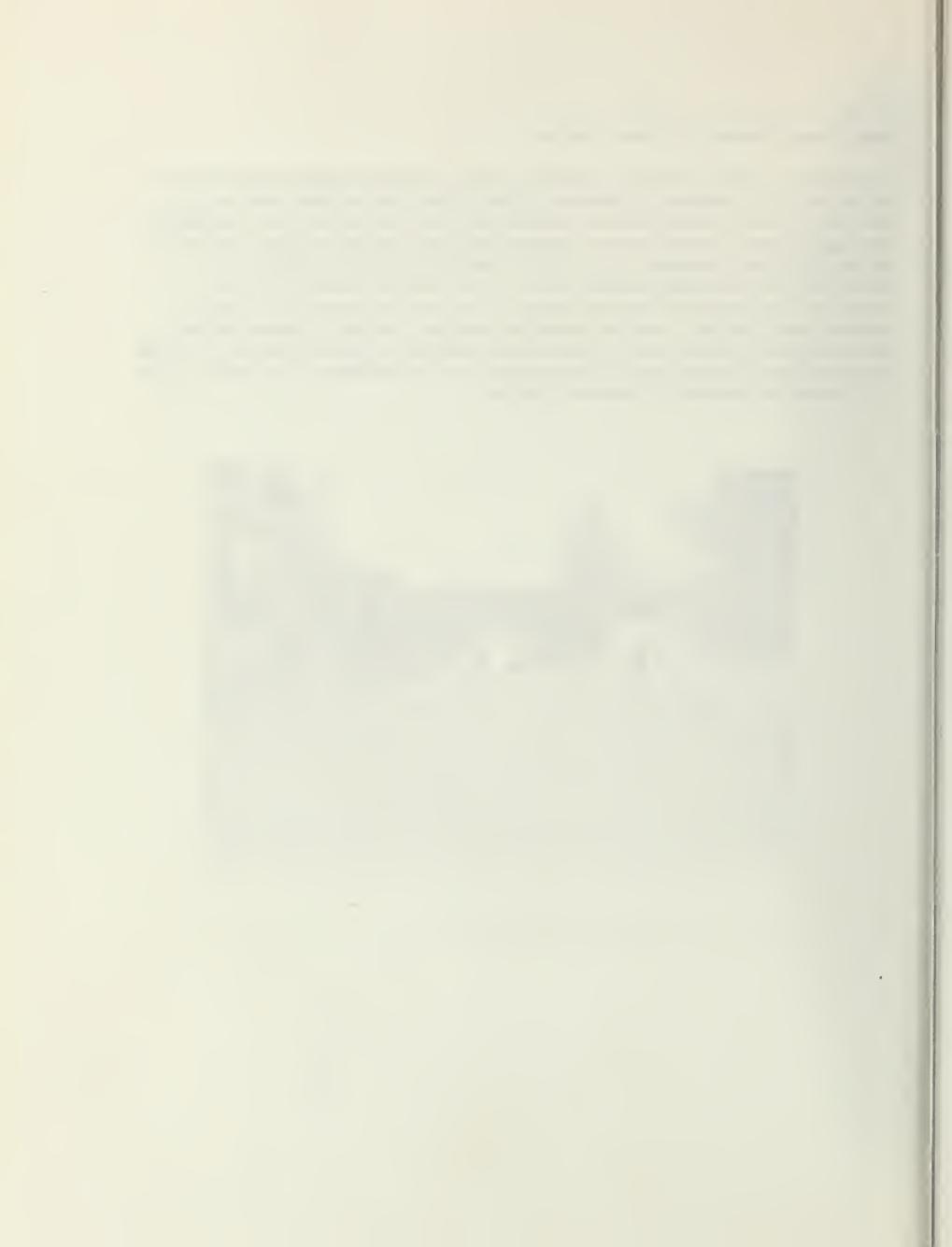


HC #9

### Holy Cross Cemetery: Priest's Circle

A roundabout on the cemetery's main axis serves as the final resting place for many priests of the archdiocese and members of their family. All the grave markers are arranged in a circle, looking inward toward a copy of Leonardo Da Vinci's painting of The Last Supper, executed as a bas relief on a rectangular marble slab. The back of the slab bears the inscription, "YOU ARE A PRIEST FOREVER/IN MEMORY OF/ERWIN SANDSTROM/VAN DER WYX". The inscription refers to the rite of ordination. The design of individual markers vary, and includes tablets, slabs and crosses, both Celtic and rustic, in granite and marble. One black granite marker memorializes 50 priests whose remains were moved from Calvary Cemetery in 1939. This circle was apparently part of the cemetery from the beginning. The priest's circle is a contributing element of the historic district.



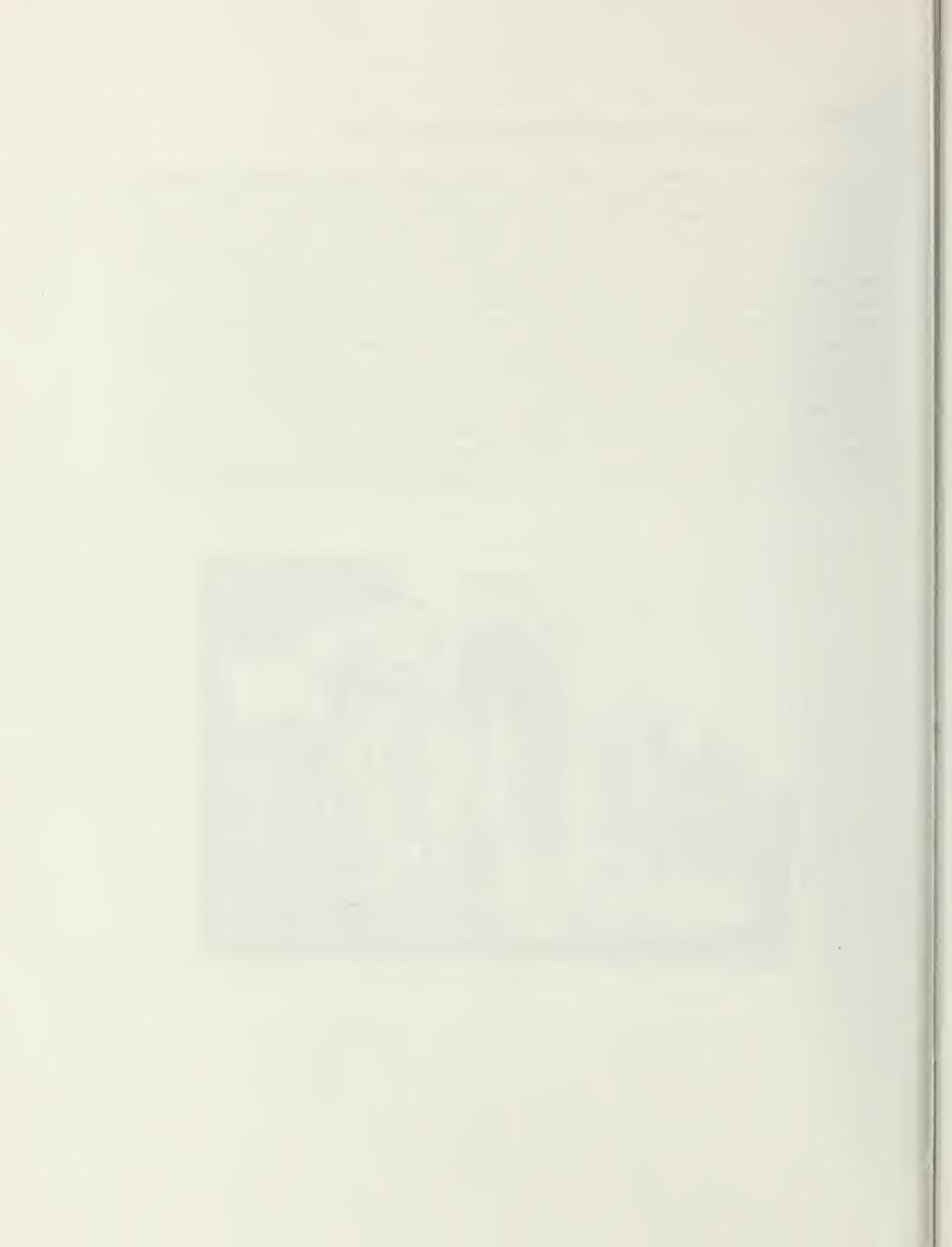


HC #10

Holy Cross Cemetery: Dunphy-Burnett Mausoleum, 1920.

This theatrical, Neo-Baroque structure in smooth-faced, grey granite has an oval plan and an unusual, split-level design. A pair of curving stairs leads to the lower level, an open-air vault containing six crypts, three of which are still faced in pink marble. The floors of the mausoleum are paved with matching pink marble mosaica. Four white marble urns stand on a low screen wall in front. A second pair of curving stairs lead to the upper level, where an elaborate screen wall with a domed apse serves as a backdrop for the entire tomb. The wall is decorated with an order of Tuscan columns, and accented by white marble sculpture -- two matching lamps in curved niches, two bas-relief panels depicting *putti* over torches mounted at the piers framing the apse, two guardian angels kneeling on either side of the dome, a head of Christ projecting from the keystone. The focus of the entire composition is another white marble sculpture of an unidentified figure bearing a crutch, which stands on a grey granite base in the center of the apse. The sculpture bears the following inscription: "PRO. P. COSTA FLORENCIA 1875". The dome appears to have been once surmounted by a cross, now broken. The mausoleum is a contributing element of the historic district.





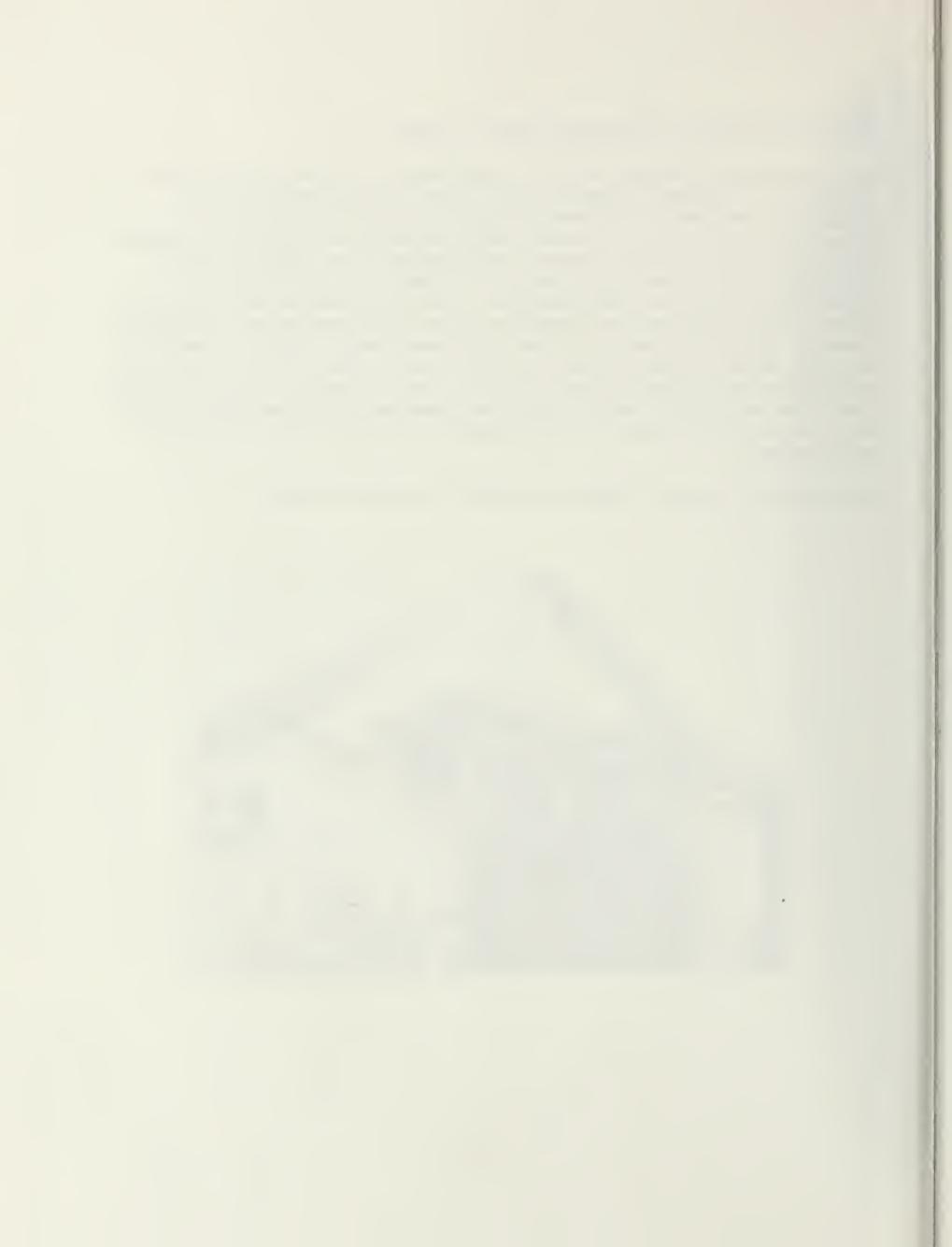
HC #11

**Holy Cross Cemetery: Caretaker's House, ca. 1900.**

This Colonial Revival cottage next to El Camino Real is a one-story, wood-framed structure on a completely elevated basement. The original foundation is brick, replaced in some areas by reinforced concrete. The ridge of the gable roof is perpendicular to the front of the house, which is perpendicular to the street. The gable has an oval window and cornice return. Walls are clad in drop siding, the roof in composition shingle. The house is fronted by a projecting porch, with a flat roof supported by Tuscan-order, wood columns. The wood stair with metal pipe railings is recent. The front door is wood, paneled and glazed, with a transom and molded wood surround. Original windows are double-hung type with wood sash and molded wood surrounds, replaced in some places by sliding aluminum sash. The house has various rear additions, the earliest one gable-roofed, the others flat-roofed. The laundry or sun porch at the rear of the house has a large, multi-pane window with wood sash. Colors are green with green accents. Planting is mature and includes clipped yews and a juniper hedge.

The caretaker's house is a contributing element of the historic district.



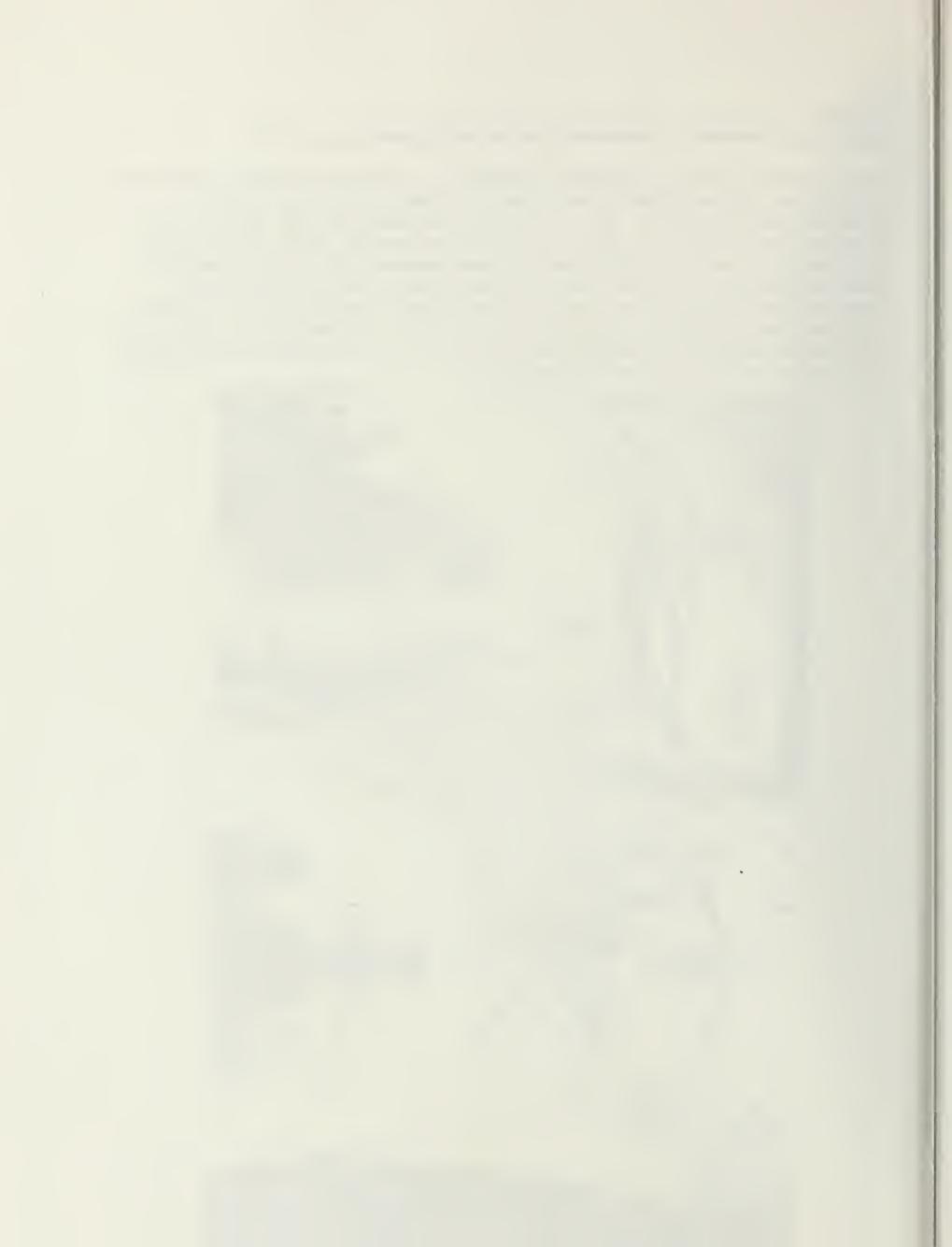


**HC #12**

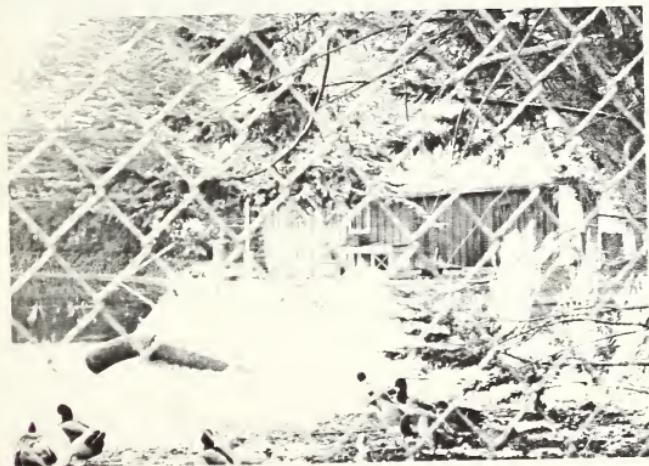
**Holy Cross Cemetery: Caretaker's House and Reservoirs, ca. 1910**

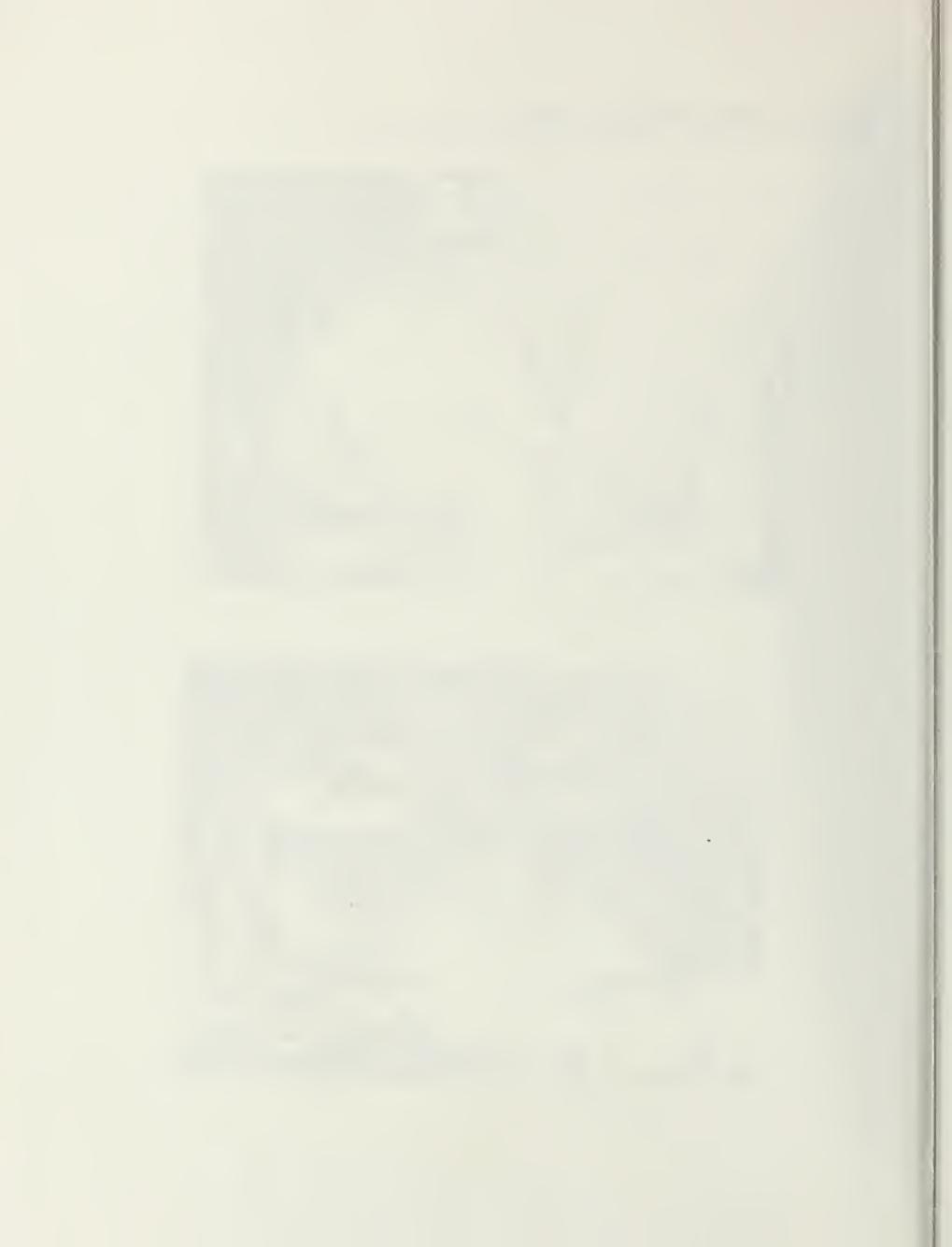
The house is a one-story, wood-framed structure on a concrete foundation. The roof is gable in form, with an adjoining shed-roofed ell. Walls are clad in drop siding, alternating wide and narrow. The roof is clad in composition shingle. Windows are multi-pane, either fixed or double-hung types with wood sash. Doors and windows have simple surrounds with large lintels. Related features include three board-and-batten-clad sheds, ca. 1910-39. The two adjacent reservoirs are concrete-lined structures, one circular and the other racetrack in shape. The reservoirs, caretaker's house and its outbuildings are contributing elements of the historic district. To the west of the circular reservoir is a plywood-clad structure, ca. 1970, (probably a pumphouse), that is not a contributing element of the district.





HC #12 Photo continuation page  
Holy Cross Cemetery: Caretaker's House and Reservoirs



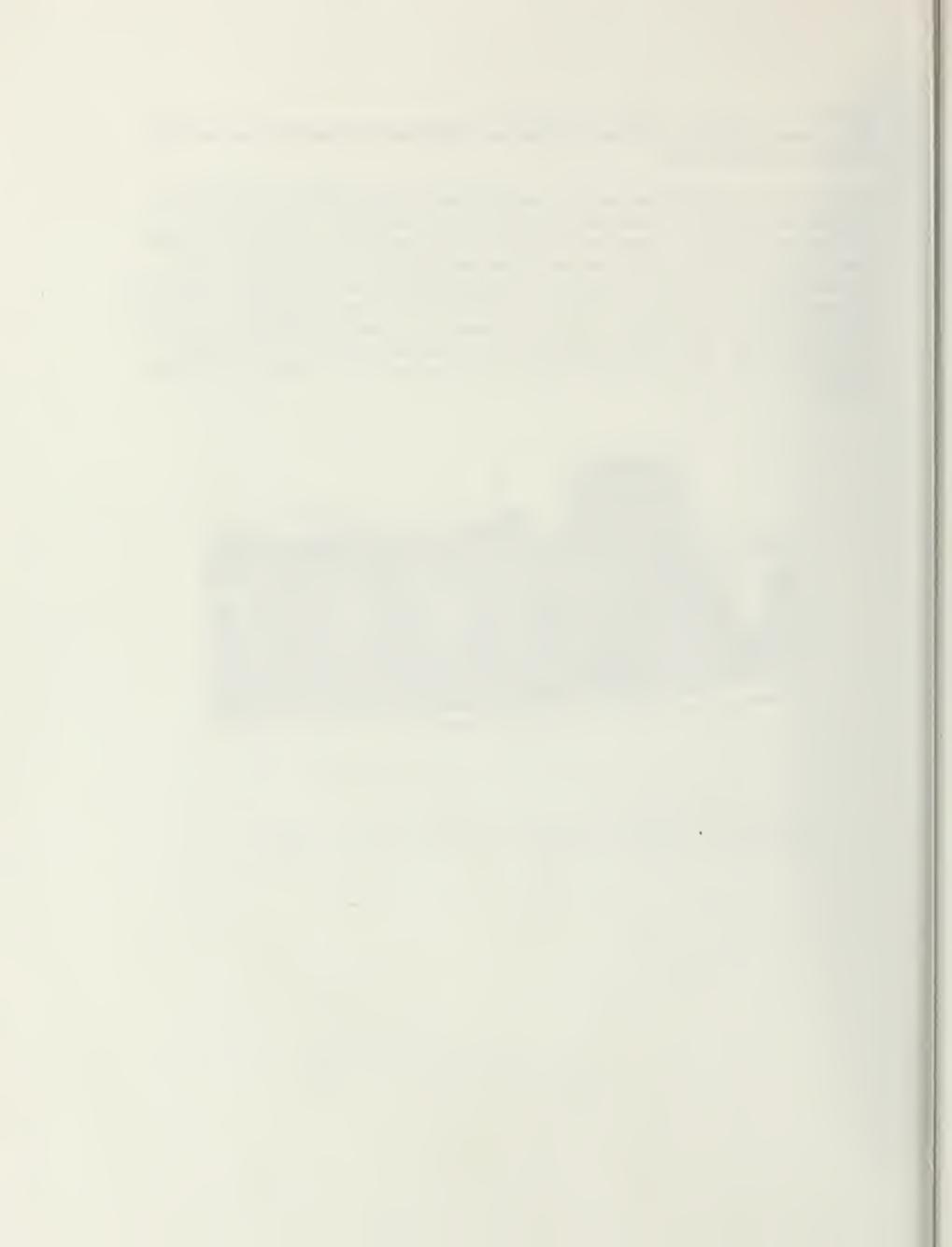


HC #13

**Holy Cross Cemetery: Native Son Florist, 1539 Mission Road (not part of Holy Cross property), 1935.**

This one-story, wood-frame building was designed to complement the cemetery's original Richardsonian Romanesque office building next door. Three sides of the building are capped by a mansard roof clad in composition shingle. The south side has a simple parapet. Walls are clad in textured stucco grooved in imitation of coursed ashlar. Round and flat-arched openings contain wood doors and windows with wood sash. According to James Gregoire, the business was started in 1935 by his father Albert. The Florist is currently located on a separate parcel from the Holy Cross Cemetery. Due its long association with the development of the cemetery industry in Colma, this building is a contributing element of the Holy Cross Historic District.





## HOLY CROSS CEMETERY: NON-CONTRIBUTING BUILDINGS:

HC #14

**Internment Chapel.** Date of Construction: 1964. Designer: Frank Trabuco

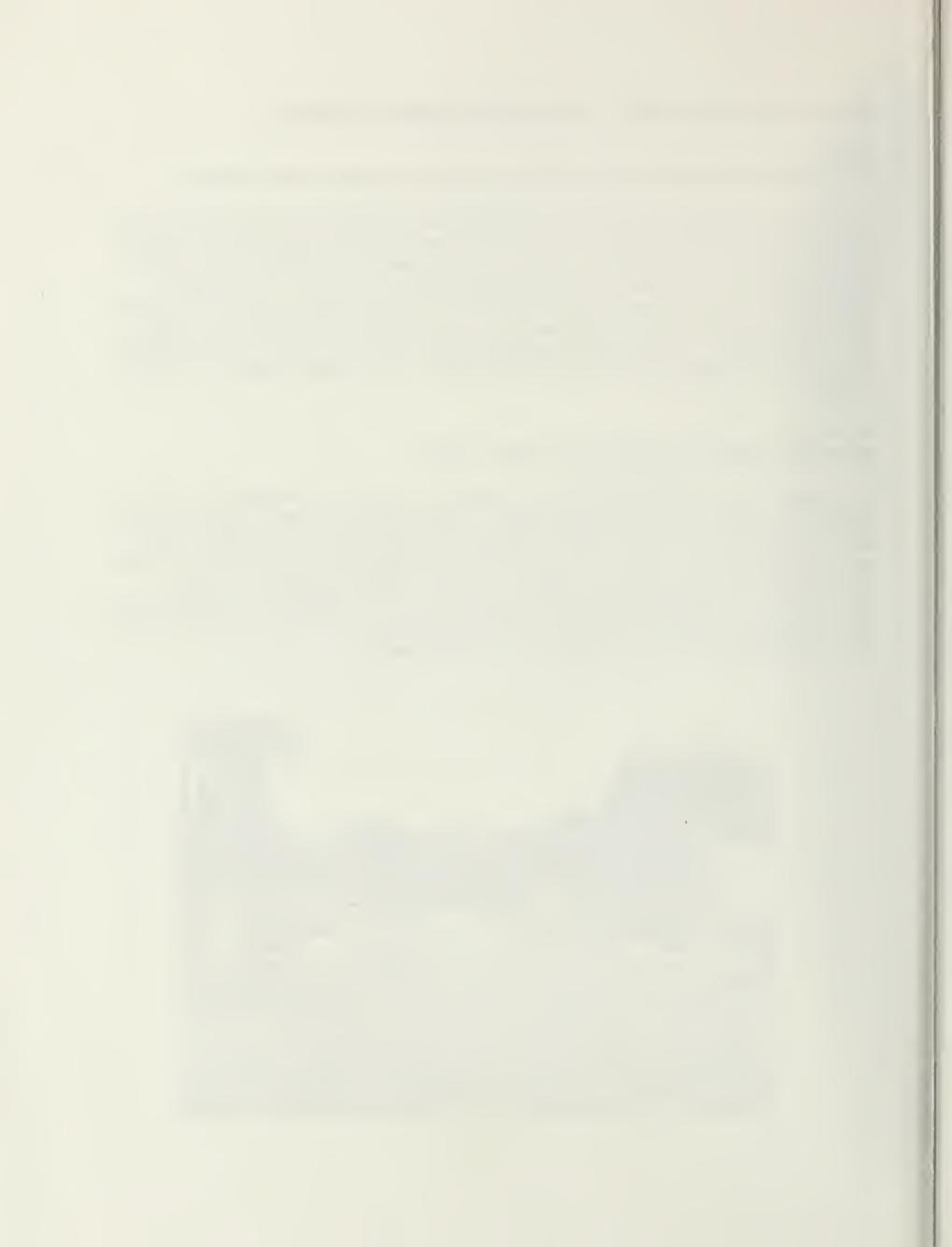
This building, composed of reinforced concrete has a circular plan and is sited along the main axis of the cemetery. Cantilevered concrete stairs lead to the south entrance which displays a marble Pietà. A thin, concrete, vaulted scalloped portico runs the circumference of the building and is supported by concrete posts. The building features aluminum windows and doors, concrete block walls and a cast concrete and glass block clerestory with a scalloped roof. The building is capped by a blue metal spire. The interior is composed of radiating chapels, each with murals. This structure is a non-contributing element of the historic district. This building replaced an earlier chapel.

HC #15

**Main Office Building,** 1500 El Camino Blvd., 1956.

This office building rests on a concrete foundation and is clad in beige stucco. The building has gabled and hip roofs which are tiled and feature metal vents and a boxed eave. A monumental concrete frame or gateway with curved piers creates a formal entry into the building. A concrete stoop and metal stair railing lead to the south entry. Two side wings with sloping roofs project off the structure's main body as does a narrow section raised and supported on concrete piers in the back (or north end). This back section is accessible via a staircase; the space under and to the west side of the back projection serves as a parking area. A west side entry





## **HOLY CROSS CEMETERY: NON-CONTRIBUTING BUILDINGS:**

**HC #16, 17, 18, 19**

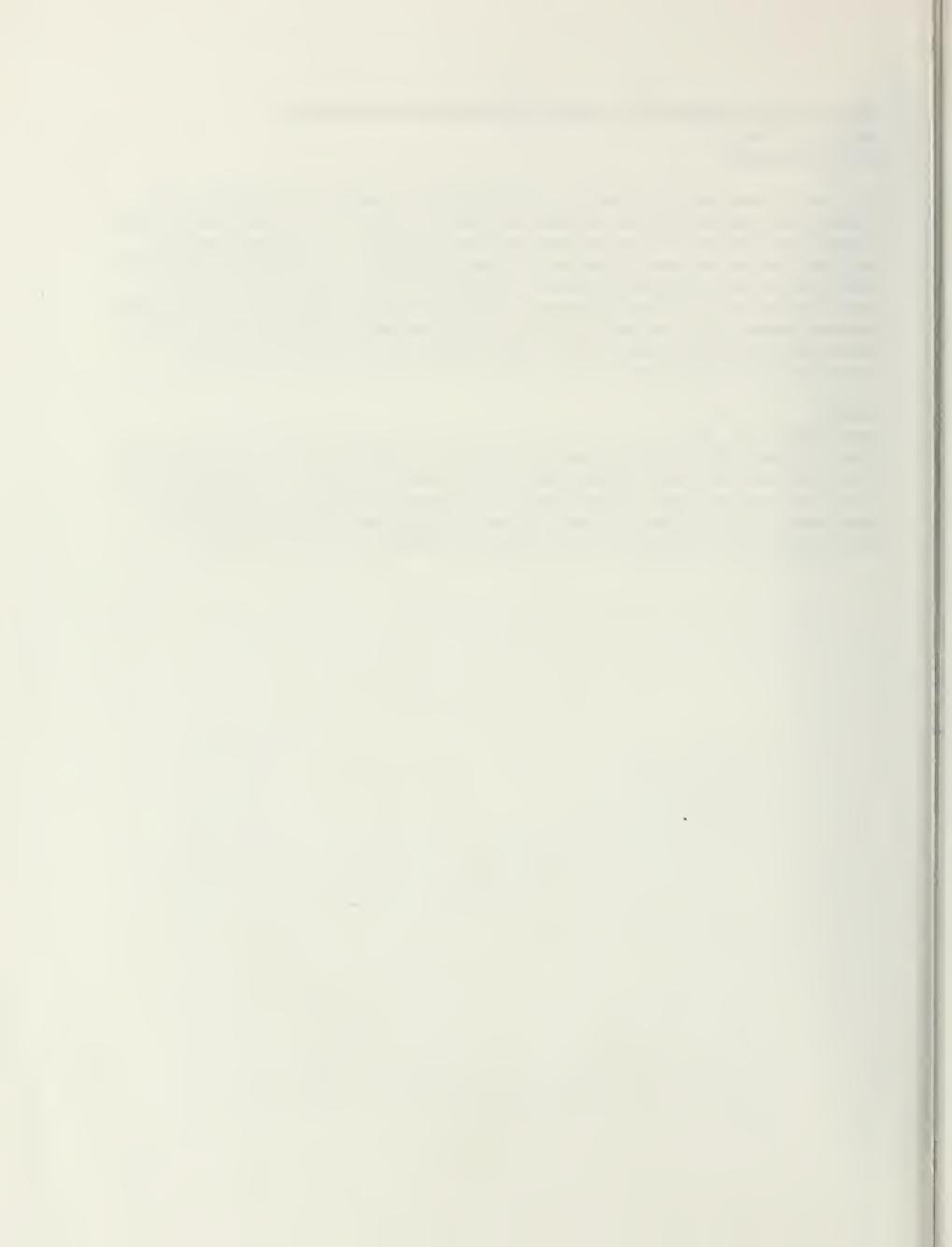
**Recent Mausolea**

Four recent mausoleum complexes are found within the cemetery boundaries. The Garden Court Mausoleum (ca. 1962-68) is at the northern corner of the property and is an open-air complex of reinforced concrete faced in marble. Two other open air-mausolea are located near the entrance. One is called the Lady of Peace mausoleum (1985) and is near the children's burial in Section CA. The other (1956) is located behind the cemetery's office in Section D. All Saint's is an enclosed mausoleum at the southern corner of the cemetery (1982; architect: Dennis Shanager) and is finished in marble tile and marble slabs. None of these recent mausolea are contributing elements of the historic district.

**HC #20**

**Rest Rooms, ca. 1955**

The public rest rooms at Holy Cross are housed in a building of wood frame resting on a concrete base and clad in beige stucco with a brown wood eave. The sloping roof is of tar and gravel and features metal vents. A recessed porch features two glazed wood doors. Fenestration includes one-over-one wood-sash windows covered by metal grating. This building is a non-contributing element of the historic district.

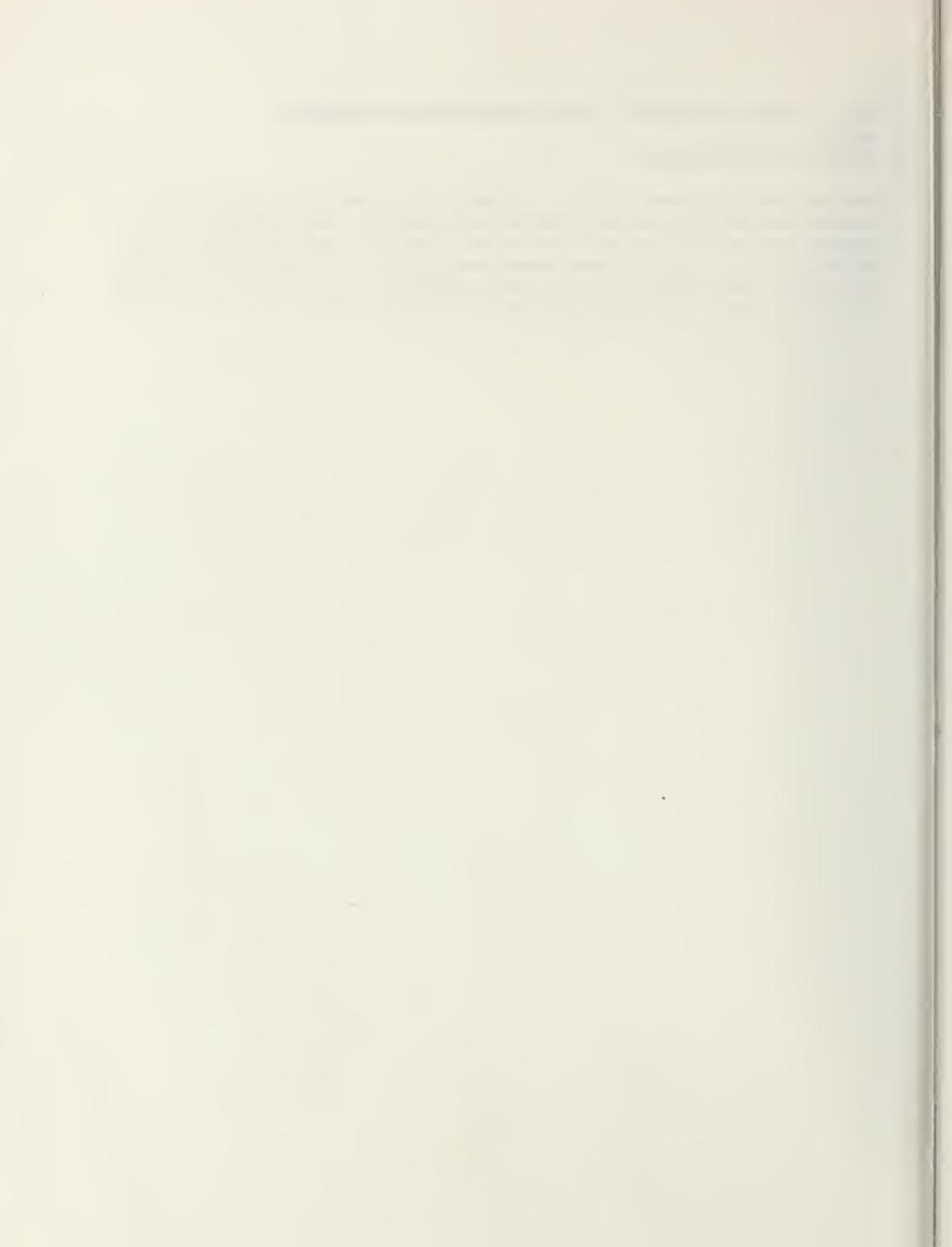


**HOLY CROSS CEMETERY: NON-CONTRIBUTING BUILDINGS:**

**HC #21**

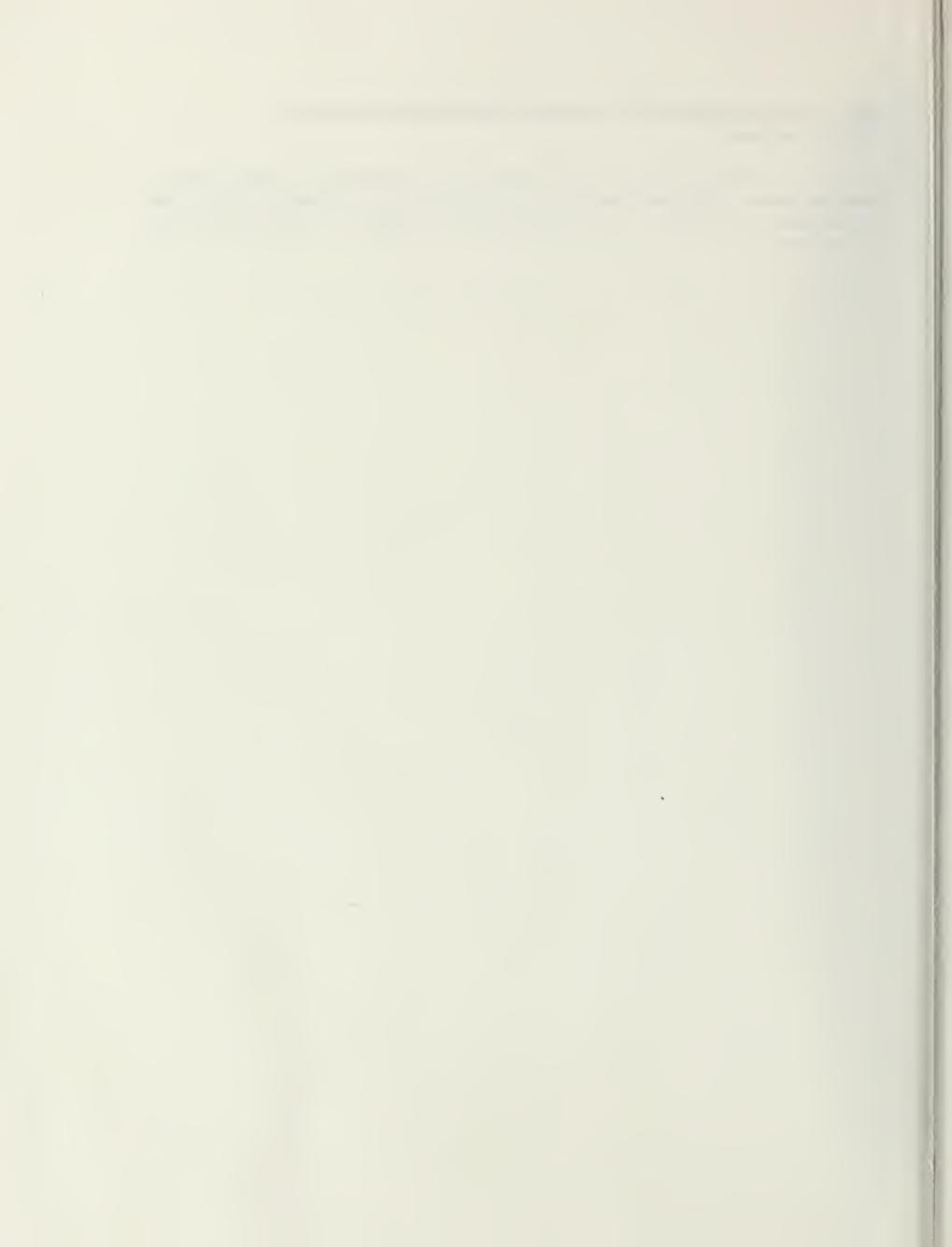
**Post-War Utility Buildings.**

Near the caretaker's house on El Camino Real is a utility area for the cemetery that includes open storage areas and three post-war buildings. These buildings include: a large quonset hut clad in corrugated metal (ca. 1950s) that appears to function as a workshop and for storage; an open, metal-frame, shed-roof vehicle shelter (ca. 1960); and a large, metal-clad building that contains offices and a barn-like work area. None of these buildings is a contributing element of the historic district.



**HOLY CROSS CEMETERY: NON-CONTRIBUTING BUILDINGS,  
HC #15 continued:**

features a concrete stoop and simple metal railing. Fenestration includes: tilting and fixed aluminum, sliding windows situated within projecting stuccoed frames on the front facade of the building. This office does not contribute to the significance of the historic district.



**HOLY CROSS CEMETERY: NON-CONTRIBUTING BUILDINGS:**

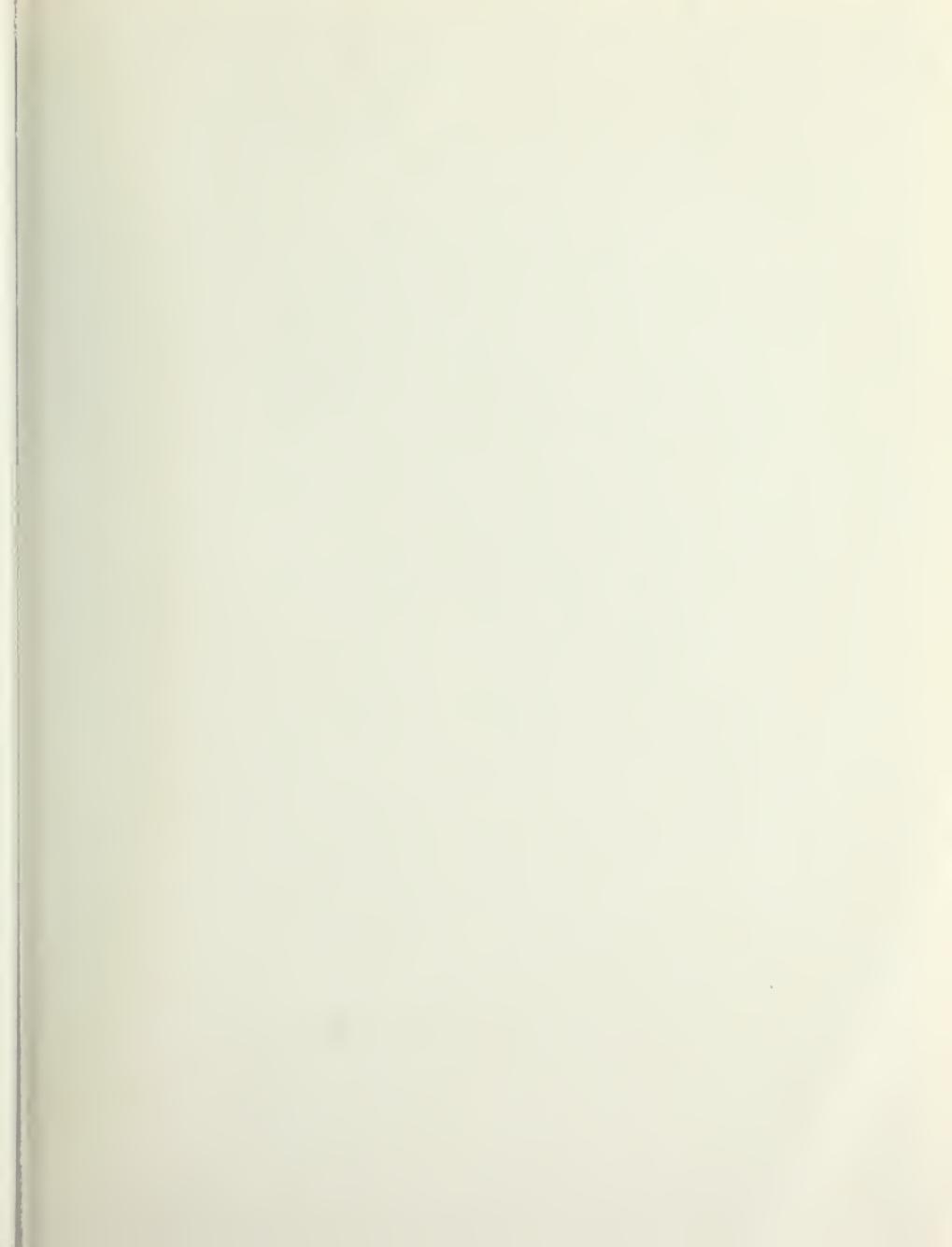
**HC # 22**

**1539 El Camino, Rose and Leona Flowers**

This wood-frame building is irregular in plan and clad in stucco. It features a Spanish-tiled hip roof, an exterior brick chimney and arch windows with wooden sunburst mullions. A canvas awning draped over a metal frame and supported on metal posts graces the entryway. Double glazed doors with metal grating over the glass mark the entryway which is on a diagonal wall of the front facade. An addition to the original building consists of a metal frame utility section with corrugated metal walls painted pale blue and a shed roof. This section features sliding aluminum windows with metal grates on the exterior. A section of the original building's wall was removed when this building was added on so that the two buildings are connected internally.







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